

THE ART-JOURNAL.



LONDON: SEPTEMBER 1, 1871.

BRITISH ARTISTS:
THEIR STYLE AND CHARACTER.
WITH ENGRAVED ILLUSTRATIONS.

No. C.—ROBERT ALEXANDER HILLINGFORD.



HE numeral preceding the name of Mr. Hillingford shows that a centenary has at length been reached in this series of biographical sketches of "British Artists." Commenced in 1855, it has been carried on through each successive year with the exception of two intervals, occupied, in 1865, by "Modern Painters of Germany," and, in 1866, by "Modern Painters of Belgium." It may not prove altogether uninteresting to remark, that out of the one hundred artists of this country whose names have appeared in the series, seventeen were dead ere the writer began his labours: namely—Bonington, Callcott, Collins, Constable, Etty, Flaxman, Fuseli, Haydon,

Hilton, Lawrence, W. Muller, G. S. Newton, S. Prout, Reynolds, Turner, B. West, and Wilkie. Twenty-three have passed away from us since 1855—G. Cattermole, A. E. Chalon, A. Cooper, D. Cox, Creswick, J. Cross, F. Danby, Dyce, Eastlake, J. Gibson, J. D. Harding, D. O. Hill, Jutsum, W. H. Knight, Lance, C. R. Leslie, Mulready, J. B. Pyne, D. Roberts, A. Solomon, C. Stanfield, F. Stone, and W. F. Witherington. Among these forty names—in which appear those of two who were not painters, Flaxman and Gibson, the only sculptors that have been included in the entire series—will be found many of those most distinguished in the annals of British Art: while of the sixty yet remaining with us, the majority may take rank with the leading men of our school, and the others are efficiently helping to maintain its reputation.

The writer of these sketches may not inappropriately, at this advanced stage of the series, take the opportunity of expressing his acknowledgments to those artists who have so courteously supplied him with the materials for his papers; thereby ensuring accuracy in whatever relates to their biographical character. He can scarcely recall one, out of the eighty-three living during the period, to whom he has not been indebted for valuable information. Relying, as the past warrants him in doing, on the like aid in the future, his work will be carried on.

ROBERT ALEXANDER HILLINGFORD was born in London, on the 29th of January, 1828. His family lived in Boulogne, where, at the early age of six years he received his first lessons in drawing from the late G. Stubbs, an English artist resident there, who frequently exhibited, up to 1855, at the Royal Academy, marine-pictures and figure-subjects. Stubbs, we believe, was no relation of the well-known animal-painter of the same name, who died in the early part of the present century. In 1841, being then but thirteen years old, Mr. Hillingford went to Düsseldorf, where he entered the schools of the Academy, studying chiefly under Professor Sohn. After remaining there five years, he proceeded to Munich, and thence to Italy, visiting Rome, Florence, Naples, Perugia, Assisi, Ravenna, and other places remarkable for their Art-remains. His stay in Italy was prolonged for sixteen years; his residence being chiefly in the three first-named cities; but in all he found great delight in studying the early Italian Art of the *quattro-cento* period, though one sees little of it in his works.



Drawn by W. J. Allen.]

EVANGELINE.

[Engraved by Butlerworth and Heath.

He commenced practice as a painter of *genre*-subjects: several pictures of this kind he executed in Rome; notably, one entitled 'The Last Evening of the Roman Carnival,' purchased by Prince M. Kotschoubeg, and exhibited in St. Petersburg in 1859: it procured for the artist the diploma of Honorary Member of the Imperial Russian Academy of Fine Arts.

In 1864 Mr. Hillingford returned to England, and settled in London; where, however, his pictures have been seen only on three occasions. The first was at the British Institution in 1864, where he exhibited a powerful and effective example, 'The Choir of St. Maria Novella, Florence.' In 1866 he sent to the Academy 'Petruchio,' a work which did not escape our attention, and was



pronounced by us to be "clever;" it was bought by Mr. Newsham, of Preston, an intelligent collector. The other was exhibited in the same gallery in 1868; it is one of those here engraved, 'BEFORE THE TOURNAMENT.' There is an originality of conception in this representation of a long by-gone scene that is peculiarly striking; the composition as a whole may be deficient in motive, but the bevy of beautiful maidens on their temporary watch-towers, waiting to witness the hostile encounter; and the sturdy man-at-arms keeping back the mob from intruding on the privileged classes, combine, with the accessories, into a most agreeable *tout-ensemble*. It belongs to Mr. R. Nicholson, of Chester.

To the Fine Art Exhibition held in Leeds in 1868, Mr. Hilling-

ford contributed 'Julia's Mission,' from the *Two Gentlemen of Verona*, bought by Mr. T. M. Smith, of Halifax, and 'Preparing the Court-Bow,' which found a purchaser in Mr. F. Turner, also of Halifax. As I have not been fortunate enough to obtain a sight of these pictures, I cannot say anything about them. 'THE FLIGHT OF JESSICA,' here engraved, was also exhibited at Leeds, and was sold to Mr. T. E. Sowerby, another gentleman of Halifax. It represents Jessica eloping with Lorenzo from the house of her father, Shylock. She takes with her a casket of precious jewels from the old usurer's hoard, and is habited, to escape recognition,

"Even in the lovely garnish of a boy,"

but, with innate modesty, is most unwilling to be seen, even by



Drawn by W. J. Allen.]

THE FLIGHT OF JESSICA.

[Engraved by Butterworth and Heath.

her lover, in unfeminine attire; so she thus addresses him:—

"Here, catch this casket; it is worth the pains.
I am glad 'tis night, you do not look on me,
For I am much ashamed of my exchange:
But love is blind, and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy."

Merchant of Venice, Act 1. Sc. 6.

The artist has taken a pardonable liberty with Shakspeare's description: it is one, too, which, so far as we recollect—for it is long since we saw the play performed—is usually adopted on the stage. The above words are addressed to Lorenzo from an open

window, and he is told to "catch the casket," which, it is presumed, she throws to him. But she is here represented as having descended with it in her hand, and still carrying it, while she looks timidly and warily round, as if dreading lest her movements should be watched by some concealed tale-bearer. The *mise en scène* is rather dramatic, yet the conception is bold, the two principal figures are effectively grouped, and the play of light and shade brings them both well forward.

'EVANGELINE,' another of the engraved examples, was painted last year for Mr. Colls, who kindly permitted us to copy it while in his possession; the picture now belongs to Mr. Thomas Baring,

and was never exhibited publicly. Here is the "keeping-room" of Benedict Bellefontaine, "the wealthiest farmer of Grand-Pré;" in the background is the worthy owner, about to commence a game of draughts with his old friend, Basil Lajeunesse, the village blacksmith. Before them stands René Leblanc, the notary, who has been called in, "with his papers and inkhorn," to prepare the marriage-deeds between Evangeline and Gabriel Lajeunesse; "for this is the night of the contract"—

"Orderly all things proceeded, and duly and well were completed,
And the great seal of the law was set like a sun on the margin."

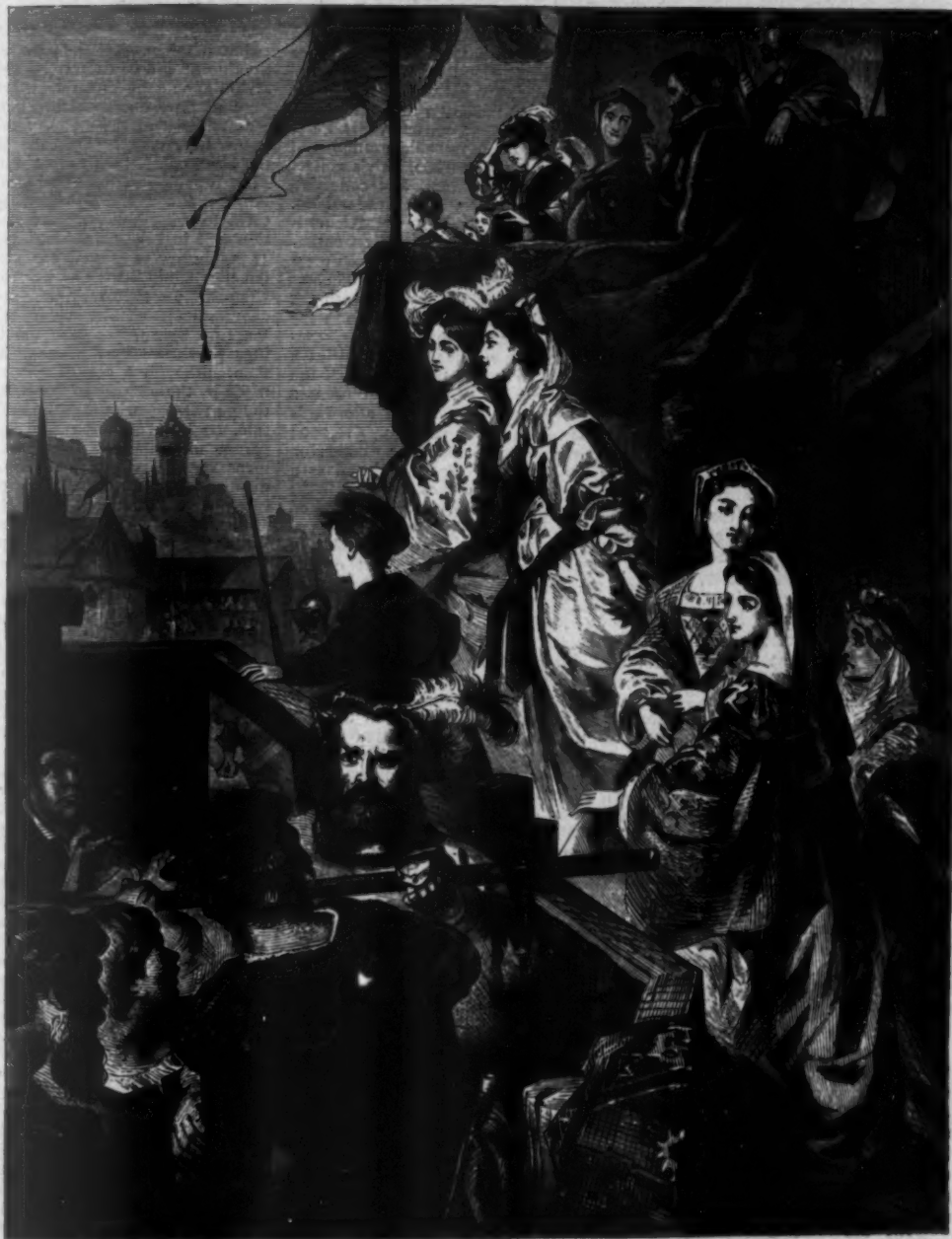
But before leaving the two friends to their game, the old notary

has risen from his chair, and drinks to the health of the bride and bridegroom from

"the pewter tankard with home-brewed
Nut-brown ale, that was famed for its strength in the village of Grand-Pré."

* * * * *
"Meanwhile apart, in the twilight gloom of a window's embrasure,
Sat the lovers, and whispered together, beholding the moon rise.
Over the pallid sea and the silvery mist of the meadows
Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels."

Here again, as in the 'Jessica' picture, Mr. Hillingford has taken poetical license with Longfellow's description; for Evan-



Drawn by W. J. Allen.

BEFORE THE TOURNAMENT.

[Engraved by Dufferworth and Heath.

geline and her companion are not looking out on the landscape; their backs are turned towards the window, and they seem too much occupied with each other to notice anything that is apart from them. Yet this deviation from the strict letter of the text in no degree lessens the interest of the picture itself: we have the spirit of the story graphically set forth; while the work itself is a most pleasing example of *genre*-painting.

Of other works painted, but not exhibited, by this artist, we may point out 'The King! over the water,' in the possession of Mr. Fox, of Manchester; 'Prince Charlie at Carlisle,' the property of Mr. Jardine, of the same city; and 'The White Cockade,' in the possession of Mr. F. Wilkinson, of London. This last picture

formed the subject of one of our recent large engravings. Mr. Wilkinson also possesses 'The Marriage Contract.' In the collection of Mr. W. Cotterill, of Lower Broughton, Manchester, are 'The Marriage Contract' and 'The Ante-room,' both of them small finished studies for the larger pictures; and in the King of Wurtemberg's palace of Rosenstein, near Stuttgart, is another of Mr. Hillingford's works, 'A Neapolitan Boat and Peasants.'

This artist is evidently not wanting in patronage; still we would suggest to him whether it would not be to his interest to show himself more than he has hitherto done in the London galleries: there is no fear that he would be unable to hold his own among his compeers.

JAMES DAFFORNE.

SELECTED PICTURES.

FROM A DRAWING IN THE COLLECTION OF
H. J. TURNER, ESQ., HAMILTON TERRACE,
ST. JOHN'S WOOD.

DANTE.

J. L. Gérôme, Painter. C. H. Jones, Engraver.

ADMITTING the genius of M. Gérôme, who takes rank with, perhaps, the greatest of living French painters, it must, with equal reason be allowed that his most important works do not, with some few exceptions, tend to elevate the true dignity of Art. Sensuous representations of classic history or mythology are not those which refine and purify the mind, but the contrary; and even such subjects as 'The Death of Marshal Ney,' in the Royal Academy Exhibition of last year, records only an act that had better been left to the pen of the historian. It is no sentiment of false delicacy which constrains the remark, that pictures like M. Gérôme's 'Bacchus and Cupid intoxicated,' and his 'Cleopatra before Caesar,' the latter exhibited this year in the Royal Academy, are works tending to demoralise, more than to chasten and exalt, the feelings; and are unworthy of the pencil that produced 'Le Siècle d'Auguste,' and 'Dante.'

Of this last subject the artist painted a large picture in oils, which was engraved, of a commensurate size, by J. G. Levasseur, for Messrs. Goupil and Co. The original study was, we believe, made in water-colours, or a copy of the painting in that medium was taken by M. Gérôme—for we are not certain which was actually the case—and was purchased by its present owner, Mr. Hamilton, who has kindly permitted us to engrave it: the drawing is of large dimensions and very beautifully executed.

The story of the life of this great Italian poet, who is considered as second only to our own Shakespeare in delineating human character, is most eventful and interesting. Taking part, and a prominent one, in the factions which convulsed almost every city of Italy in mediæval times, Dante was, in 1302, heavily fined, and, on non-payment of the same, exiled from Florence, his native place. By a second sentence, decreed two or three months later, he was condemned to be burnt alive: but he had already left the city, commenced his long wanderings through several parts of Southern Europe, and never returned to Florence. And this brings us to question the truth, as regards locality, of M. Gérôme's picture. The scenery is evidently that of the outskirts of Florence, the Duomo of which is on the left in the distance. Dante is here represented as a comparatively aged man, but he was in the prime of life when he quitted the city, never to enter it again: it is clear, therefore, that so far, the composition is merely ideal. It appears, however, that after he had written the *Inferno*, he became quite an object of fear to the ignorant and superstitious, and was pointed out as he walked through the streets or along the highways, with the remark,—"Voilà celui qui va en enfer et en revient." This is the point of the picture: the man who, as was said of him, "had been into hell and had come back again," is taking his evening walk moodily, but probably thinking more of the political state of his country, or of poetic writings not yet penned, than of the dread his presence inspires in those around him. The figure of Dante is very impressive, but the composition as a whole is scattered; and the woman with a fractious child is ill-drawn: the picture would be better without this group.

THE DRAWINGS

M. ANGELO AND RAFFAELLO
AT OXFORD.*

A CRITICAL account of the magnificent series of drawings of these great masters at Oxford was a desideratum, and we are glad that Mr. Robinson, who is so well qualified to judge of their merits, has devoted his attention to them. In the introduction to the work before us, an interesting account will be found of the collection of which the series at Oxford is a part.

The passion for collecting ancient drawings was originated in England by Charles I. and the Earl of Arundel. What was most valuable in the collection of the latter was afterwards secured by another great collector, Sir Peter Lely, who also acquired valuable examples of the Royal Collection. In 1680, Lely's collection was dispersed by auction, and collecting drawings by the old masters became the fashion. Fine assemblages were made by the Richardson, and Sir Joshua Reynolds was an enthusiastic collector. George III. formed the great series at Windsor Castle. But Sir Thomas Lawrence reaped the richest harvest, with the assistance of the brothers Woodburn, from the spoils of France, Italy, and Spain. The Chevalier Wicar obtained in the latter countries a valuable assemblage during the progress of the army there. Mr. W. Y. Otley secured a large portion of these, which were afterwards purchased by Sir T. Lawrence for £10,000; and the latter also secured from the Baron le Non some fine examples collected by the Zanetti family, of Venice. Some of these had been in the Arundel Collection. Mr. Woodburn purchased for Sir Thomas, in 1824, several exquisite drawings of Raffaello from the Marquis Antaldi, of Pesaro. These had never been out of his family; the marquis was a descendant of Timotes della Vite, a scholar, and the executor of Raffaello. By this means the splendid portrait of Timotes della Vite, "the finest head ever produced in black chalk," was added to the collection. Mr. Robinson prints, for the first time, a curious MS. catalogue of pictures and drawings of Raffaello, in the possession of the Antaldi family, written in the seventeenth century. The marginal word *venduto* (sold) was added to the entries of the drawings selected by Crozat, twenty-six in number. This catalogue was given by the marquis to Woodburn, and was presented to the University Galleries by the Rev. H. Wellesley, Principal of New Inn Hall. In 1820 the purchase of the collection of Mr. Dimadale for £5,500 rendered the Lawrence Collection the finest in existence. On one occasion Sir Thomas purchased an entire collection for £2,200, simply because it included six drawings by Raffaello and Michel Angelo.

These facts are sufficient to show the magnitude and importance of the Lawrence Collection. Sir Thomas had expended at least £40,000 upon it. He died in 1830, and wished his collection to be offered to George IV. for £18,000; and, if the king did not desire to possess it, successively to the trustees of the British Museum, to Sir R. Peel, and to the Earl of Dudley. If all declined, and a purchaser could not be found on the Continent, the collection was to be dispersed by auction. The persons named refused the offer, and a subscription was got up to purchase the drawings for the National Gallery, but this failed, and the Messrs. Woodburn ultimately purchased the collection for £16,000. These gentlemen organised a series of ten exhibitions in London, each comprising 100 drawings. Private amateurs purchased several sections, but

* A CRITICAL ACCOUNT OF THE DRAWINGS OF MICHEL ANGELO AND RAFFAELLO IN THE UNIVERSITY GALLERIES AT OXFORD. By J. C. ROBINSON, F.S.A. Oxford, Clarendon Press, 1875.

† Sir Joshua's collection was sold in 1794 at fixed prices. It included 54 by Correggio, 28 by Annibale Caracci, and 18 by Lodovico Caracci, 70 by Vanduyck, 9 by Fra Bartolomeo, 32 by Tintoretto, 43 by Giulio Romano, 12 by Leonardo da Vinci, 44 by Michel Angelo, 22 by Rubens, 24 by Raffaello, 10 by Rembrandt, and 13 by Titian.—Leslie and Taylor's "Life and Times of Sir J. Reynolds," (ii., 635).

not those of M. Angelo and Raffaello. The latter were sent to Holland for the inspection of the Prince of Orange (afterwards King William II.), who wished to have part. Fortunately, as Mr. Robinson observes, "the knowledge and experience of the royal amateur were not on a par with his zeal." He selected the largest and most showy drawings, being chiefly copies and drawings by scholars and followers of the great artists. In 1842 the University Galleries at Oxford were in course of erection, and the drawings remaining in the possession of the Messrs. Woodburn were purchased by public subscription. This would not have been done had not the Earl of Eldon supplied the £4,000 required to complete the purchase (£7,000). A munificent gift of £1,200 by the present Lord Eldon should be mentioned, given for the purpose of providing books, prints, photographs, &c., to assist in the study of this noble collection. In August, 1850, the Art-treasures of the King of Holland were sold at the Hague. Mr. Woodburn purchased most of the M. Angelo and Raffaello drawings, and united them to the residue of the Lawrence Collection still in his possession. When he died, in 1853, they were offered for sale at Christie's, but the biddings were so low that the sale was stopped. In 1860 they were sold by the same auctioneers; and Mr. Robinson points out that "not till then were any of the Lawrence drawings purchased by the Government; and even then, although a special grant of money was made by the treasury to the British Museum for the purpose of acquiring the finest works in the sale, so little understanding was there of the paramount value and importance of the specimens on the part of those charged with the disposal of the grant, that a large proportion of incomparable drawings of Michel Angelo and Raffaello passed into the hands of private collectors at little more than nominal prices, whilst after the sale a sum of several hundred pounds, sufficient to have purchased them twice over was actually returned to the treasury as an unexpected balance." Well might Sir Digby Wyatt, in his recent lectures at Cambridge, regret that we have not a minister of Fine Arts, and observe that "our nobility and our rulers show but little signs of sympathy, while royalty itself has shed but a weak and ineffectual ray upon the progress of Fine Art in England." Of course, the name of the late Prince Consort will ever be an exception to this; and in Mr. Robinson's work we observe he states that not the least of the services rendered to Art by the Prince was the formation of a complete collection of illustrations, in every possible vehicle, of the works of Raffaello. This collection is preserved in the Royal Library, Windsor Castle.

Photography has been of immense assistance to the student and collector of ancient drawings. Before this invention, the comparison of actual fac-similes of dispersed drawings was practically impossible.

To give an idea of the interesting matter contained in this volume we select two criticisms—one on works of M. Angelo, and the other on those of Raffaello.

"M. Angelo (p. 28.) Torn leaves from a small sketch-book, now joined together as a single sheet, containing first sketches for the ceiling of the Sistine Chapel, chiefly drawn with the pen in bistre. It may be safely assumed that these sketches were made in A.D. 1508, Michel Angelo being then in his thirty-third year. He had just completed (Feb 21) and fixed in its place at Bologna, the colossal bronze statue of Pope Julius II.; and he appears to have returned for a very short time to Florence, and to have gone on to Rome some time during the ensuing month of March. He expected then to have been able to proceed with the marble tomb, which he had begun three years previously for the Pope, and which had been necessarily in abeyance during his and the Pope's absence at Bologna; but Julius, in the interim, had formed other plans; and in spite of M. Angelo's disinclination to burthen himself with so vast an additional undertaking, the Pope determined to set him to work at once to paint the ceiling of the Sistine Chapel, and we know, from a record in M. Angelo's own hand, that he made a beginning on the 10th of May, A.D. 1508. There is



J. L. GEROME, PINXIT

C. H. JENNS, SCULPT

DANTE.

FROM A DRAWING IN THE COLLECTION OF H. J. TURNER, ESQ. HAMILTON TERRACE, ST. JOHN'S WOOD.

LONDON, VIRTUE & CO



little doubt therefore, that the present sketches were made some time betwixt the above period and the end of the same year; and the date '15th September,' which occurs on one of these sheets, probably indicates the exact day on which the drawings on that particular leaf were executed. . . . The book of which these leaves formed part would seem to have been the vehicle in which Michel Angelo, having settled the general disposition of his design, proceeded with a certain amount of system and order to work out his ideas in detail: with this, in fact, he may be presumed to have entered on the second stage of his labours. These sketches are not, as Ottley intimates, jottings from nature made in the streets of Rome; but on the contrary rapid conceptions, some of them entirely momentary and original; others are, perhaps, further developments of thoughts and motives already shadowed out in the general design. . . . These leaves afford us a vivid illustration of the practical method by which the great work in question was, as it were, gradually built up; and they form a singularly interesting and important record of the workings of the mightiest mind which, perhaps, ever concerned itself with the plastic Arts." (Then follows a detailed account of the sketches.)

"Raffaello (p. 47.) Seven men seated at table; a study for a portion of a composition of the 'Last Supper.' This most beautiful drawing is doubtless a first study from living models in the costume of the day, for one half (the left side) of a design for the above-named subject. . . . The drawing is squared over for enlargement, an indication that it was intended to be further worked out as a cartoon; no correspondent composition is, however, known to have been carried out in a finished shape by Raffaello. There is no resemblance betwixt these figures and any of those in the fresco ascribed to Raffaello, discovered a few years ago in the Convent of St. Onofrio at Florence. A comparison of this with Leonardo da Vinci's famous 'Cenacolo' at Milan, would certainly not be to the disadvantage of Raffaello."

Mr. Robinson gives 80 figures of the paper marks copied from the sheets of paper on which original drawings and written documents by Michel Angelo and Raffaello were executed. It is needless to remark on the utility of these, as they often furnish important information on the date, or place of execution, of a drawing. We will, however, give one example. On letters written by M. Angelo from Bologna, in 1506, when engaged in the production of the colossal bronze statue of Pope Julius II., afterwards destroyed, the marks are the capital letter B, probably for Bologna, the paper being doubtless purchased by him there. No drawings of this work are known to exist, but Mr. Robinson points out that in drawings of the great master yet to be brought to light, studies of the lost work may be identified by the capital B as the water-mark.

INTERNATIONAL EXHIBITION. THE FRENCH PICTURES.

THE French Fine Art Exhibition is set forth, chiefly, in Room XX., and in number amounts to 430 works, wherein is represented not only every acknowledged department of painting, but every technical and sentimental by-way into which painters may have been tempted by eccentricity or the mere longing for novelty. A great majority of the pictures has been sent by the artists themselves; there are, however, among the contributors the names of the Baroness Burdett Coutts, Mr. Gladstone, M.P., Mr. Theodore Martin, Mr. Thomas Baring, the Marquis of Westminster, the Duke of Wellington, Mr. Bolckow, M.P., Mr. John Graham, &c. It would appear, *prima facie*, that the selection has been made with a presumed deference to English tastes; that there is just enough of the well-

known high savour of French Art to counterbalance a suspicion that we do not see the extremes to which it has attained. Of the larger pictures are some of a very high degree of excellence; but the power of the collection is shown in the smaller works, and it is difficult to see how certain of these, in their peculiar qualities, can ever be surpassed. The pictures being almost wholly of very recent production, cannot be accepted as a representation of what may be comprehensively called the French school. Many we have seen before, and some have been even lately described in the columns of the *Art-Journal*.

By works more or less valuable we are reminded of Boucher, David, Horace Vernet, Delaroche, Ingres, Ary Scheffer, Roqueplan, Prudhon, &c.; and charmed by others to which attach the names of Meissonier, Rosa Bonheur, E. Frère, Henriette Brown, Cabanel, Gérôme, and others.

Prominent among the most remarkable in the twentieth room is DELAROCHE'S well-known 'Marie Antoinette' (1,201), the large picture. Although on her way to execution, and the term of her life may be counted by minutes, we cannot doubt the truth of that expression of ineffable scorn with which she regarded even the extreme measures of her persecutors, the intensity of which the artist has so well depicted in those worn features. We see in this fine work an admirable instance of that wholesome tendency to sober and earnest narrative which Delaroche promoted and exemplified, but which has been superseded not by the dramatic, but by the theatrical, and ultimately by the horrible, as we see in Regnault's 'Execution in a Moor's Palace,' a sickening example of a taste too prevalent among the living school of France, but which the painter, who, unhappily for his artistic fame, for he had talents that would have raised him to a high position, fell in the recent war in France,—will never exhibit again.

In contrast to 'Marie Antoinette,' there is also Delaroche's 'St. Cecilia,' which has always struck us as a finished study, intended for mural painting in a dim light. The profile head of the nearer of the angels reminds the spectator of that of Delaroche's Angel Gabriel, which was painted from a woman, most probably Madame Delaroche (*née* Vernet), who sat for the bright figure in the picture representing Michael Angelo descending the stairs of the Vatican. It need scarcely be observed, that this is essentially an exhibition marking rather the conditions of the day, than professing in anywise to set forth those of an anterior period: thus, the few of the earlier magnates whom we meet with are rather alluded to than represented.

We are reminded of L. DAVID by his 'Death of Marat,' a picture of which we have spoken in an antecedent number; of GREUZE by several works; and of others likewise; but on these examples it is inexpedient to dwell, as for instance, INGRES is referred to by two studies, which have been already noticed, and HORACE VERNET by 'A Bitch and Pups' (1,483). Be it not forgotten, that immediately above Delaroche's

'Marie Antoinette,' there is a large picture of transcendent merit, which is not named in the catalogue; hence it is presumable that it was hung after the catalogue was printed. Such vexations are of continual occurrence where exhibitions are open to supplementary addition, but in such case, care should be taken to label the works that are not named in the catalogue.

In seeking to signalize the features of French Art as distinguished from that of

other countries, we are greatly impressed by an accidental gathering of a few small pictures in a corner of the large room illustrating a *genre* of painting that the French may fairly call their own. 'Le Souper,' by MOREAU, who lived in 1776, presents an example of the small cabinet picture of the last century; which was always in its pretension of greater social refinement than the corresponding vein of Dutch Art. Near this little work hangs 'Le Vieux Savant,' by MEISSONIER, a miniature, it may be called, of the rarest excellence—the very perfection of that kind of painting which has been left for Meissonier to carry out to its *ne plus ultra* of harmonious beauty. With this little picture may be compared, though disadvantageously, 'L'Amateur de Graveurs,' also by Meissonier, which, in presence of the other, shows somewhat hard and mealy, yet in the absence of the other would be regarded as a performance in every way worthy of its author.

There are distributed through the rooms some of the best efforts of members of this section of French figure-painting, but they are all deficient in that masterly power of elastic concentration shown in the works to which they owe so palpably their impulses. 'Le Vieux Savant' is a miniature, but it comes forward with a scope and largeness suggestive of a life-sized composition. In this following—and they may be proud of their success—are CHAVET, in 'Le Peintre;' DUVERGER, in 'La Bonne Aventure;' PECRUS, PLASSAN, and others.

We are reminded of ARY SCHEFFER by his 'Marguerite' (1,297). It is the figure seated in the large chair, and is the weakest of his studies from *Faust*. It was exhibited in Paris with his other works after his death. DUBUFE'S portrait of Rosa Bonheur is seen here better than when exhibited elsewhere; that admirable and characteristic picture in which Mdle. Bonheur appears with her right arm thrown over the neck of a red bull. We know of three *répliche* of this fine work. As the name of this lady occurs to us here, it may not be out of place to note that of her works, there are 'Returning from the Mill' (1,141), and 'The Forest of Fontainebleau' (1,142),—the large picture representing a family of deer alarmed on the plateau of Fontainebleau. It was exhibited in this country a few years since, and is the property of an English collector;—as is also 'Returning from the Mill,' in which the usual forms of composition professed by this artist are not observed, yet it is in everything equal to her best works. By M. GUDIN are 'Sunset at Sea' (1,233), another picture with the same title (1,234), and 'Wreck' (1,235); the most remarkable of this painter's works is the large picture described by us on the occasion of the notice of the magnificent gathering shown in the Gallery of British Artists for the relief of the French refugees during the late war.

By the ornamentist BOUCHER are no fewer than four pictures (1,326 to 1,329); the subjects and manner of these works have that savour of decorative Art by which a mural painter is always betrayed; yet they bear the impress of Boucher's genius, whose compositions have, in their particular line, never been surpassed. 'Truth' (1,375), J. LEFEVRE, is a life-sized nude figure, holding aloft a lighted lamp. The picture is striking for two reasons—first, because it is well-drawn and painted, and again, because it is by no means clear what reference such a figure bears to Truth. 'Falstaff at the Eastcheap Tavern' (1,537), L. OLIVIE, is the least inviting and the most difficult to

paint of all the scenes of which Falstaff is the hero: the success here is very partial.

By DAUBIGNY are landscapes characterised by great simplicity as based upon one point of effect, which is always conspicuously worked out. They are 'The Banks of the Oise' (1,183), 'Sunset' (1,187), 'Moonlight—Picardy' (1,188), and some others. Strongly contrasting with these, there is by LEGAT, but without number or title, a farm-house embowered in trees, and painted with the utmost realism of old Dutch Art. It has been zealously worked out on the spot, and if, in what is called execution, it differs widely from Daubigny's essays, how much more does it from those of COROT, who stands alone in his manner of reading nature, as shown in 'The Border of the Forest' (1,169), 'River Scene' (1,170), 'Evening—Country near Rome' (1,172), and others. Another feeling for landscape is exemplified in the studies of N. DIAZ DE LA PENA, notably in 1,208, 'Forest of Fontainebleau,' which is very freely worked with a full firm touch, but with particular attention to the definition of masses. M. de la Pena exhibits also 'Venus and Adonis' (1,207), 'Venus and Cupid' (1,210), 'Garden Party' (1,211), &c.; all these are strictly imitative of the emanations of the old Italian schools, with the difference that the figures are not so elegant. In No. 1,512, M. PERRIN FEYEN affords us a new version of Ophelia, who is represented standing at the water's edge in strong opposition to the moonlight. The picture recommends itself by its entire absence of affectation. There is another single figure of great merit by the same hand, called 'On the Beach' (1,513), and also the more ambitious subject 'Professor Velpeau and his Pupils' (1,363). The examples of E. FRERE are more varied and somewhat larger than we generally see: they are 'The Patient' (1,226); 'Coming out of School' (1,227); 'Preparing for Breakfast' (1,228); and 'Crumbs of the Cake' (1,430). From these we see that when M. Frère entertains a distributive subject, he shows the difficulties presented in such case to an artist who has confined his attention principally to concentrative incident. In 'Coming out of School,' for instance, the finish is even more cautious than in 'Preparing for Breakfast,' but the local objects in the former importune the eye to the disadvantage of the life of the story, while in the latter the figures are, by special appointment, the leading argument. The singular beauty of M. Frère's smaller works suggest a comparison which were uncalled for in the case of painters of inferior power. 'A Kitchen' (1,545), is the only contribution by RUIPEREZ, one of the most distinguished of the followers of Meissonier; and of PLASSAN, 'Dressing' (1,467), is the only specimen; there are, however, four of PECRUS, 'The Young Mother' (1,385), and three others, all of which sustain the reputation of the artist as a professor of minute and careful finish. 'The Ladies of St. Cyr performing *Athalie*' (1,415), J. CARAUD, is a rehearsal of the play before the Court; Racine himself is present as prompter, and, as may be supposed, the scene has more of the drawing-room than the stage. There is greater point in 'Louis XI.' (1,306), E. R. THIRION, wherein we see the king, attended by Olivier le Dain, contemplating the gambols of a kitten: this picture is forcible and characteristic. 'A Cervarolle' (1,241), E. HERBERT, is really a triumph in *chiaroscuro*, and shows what can be done even with a single figure; and to instance a dissimilar subject, showing an equal amount of study in another direction, there

is an extraordinary depth of agonised expression in the 'Magdalene' (1,270), by H. MERLE; and in 'Ruth and Naomi' (1,264), E. LEVV, the figure of Naomi with the child forms a group of such perfect grace as to distance every other passage of the picture, which is none the worse for its savour of Andrea del Sarto.

'Solitude' (1,160) pronounces itself at once the emanation of a master,—it is by CABANEL, the only picture by him in the Exhibition. 'A Circassian Girl' (1,258), C. LANDELLE, is a study of a head which has been worked into high pictorial quality, with the ever present remembrance of the Fornarina in the Tribune at Florence. There are other excellent works by the same painter. We notice 'Cain' (1,308), A. TRIPET, to say that there is in it a strong dash of the caricaturesque altogether inconsistent with the subject. Cain is represented as an outcast and a fugitive, and is pursued by two large hands ready to clutch and crush him. By T. RIBOT, Nos. 1,389 and 1,390, respectively 'The Philosopher' and 'The Monk,' are impressive imitations of the Spanish School, especially of Ribera. Madame HENRIETTE BROWN is represented by only one picture (1,413), 'A Turkish School,' which is not in the usual line of her expositions; it is, however, a production of infinite beauty. We have recently seen more worthy specimens of L. Y. ECOSURA than are exhibited here; the beauties, however, of 'The Studio' (1,426), and 'The Master Out' (1,427), would materially aid the reputation of one less known than this artist. Highly interesting also are 'Henrietta of France' (1,138), F. BIARD; 'Marshal Saxe' (1,153), J. L. BROWN; 'The Amende Honorable' (1,194), E. DELACROIX; the works of ISABEY; those of ROYBET; the wonderfully-finished pictures of COOMANS, 'The Mirror' (1,422), and 'Study' (1,321); 'At Alma Tadema's House' (1,483), F. VERHAS; 'Before Fencing' (1,459), A. F. MONFALLET; 'Grief' (1,496), CAMBON; 'Scene from *Faust*' (1,525), A. LAROCHE, that wherein Faust sees Margaret at the Witches' Sabbath—a failure, from the great difficulty of the subject; 'Demosthenes' (1,526), LECOMTE; 'A Pantomime in Old Paris' (1,533), MONFALLET. Portraits are happily not numerous, we cannot, however, overlook that of the Countess Pepoli (Mdle. Alboni) (1,540), by PERIGNON, which is perfectly unaffected, and most successful in points committed to the discretion of the painter.

It will be observed that the highest reputation in landscape-painting, so called, is won by French artists rather by the expression of powerful effect than a faithful presentation of the face of nature. If we take as a standard Constable's 'Corn Field,' or Turner's 'Crossing the Brook,' we find the principles of such works very little regarded by French artists.

Of the landscape of LAMBINET is one example (1,256); but of the works of DUPRE there are not fewer than twenty, numbered from 1,212 to 1,224, and again from 1,354 to 1,360, presenting varieties of scenery, associated with cattle and figures. By C. PISSARO are two winter-subjects of much natural truth, 1,276 and 1,277; and the collection is not without specimens of T. ROUSSEAU, as 'Morning' (1,289), and 'Evening' (1,290). The works of this painter are often very powerful and strikingly original, and remarkable also in this class are a 'Landscape' (1,410), C. BERNIER, with more of natural beauty than we usually see in French representations of wood-scenery; 'View near Rotterdam' (1,444), T. JONGKIND; 'Twilight' (1,435), GIROUX; 'Land-

scape' (1,492), L. BELLY; and some others. Of the cattle-pictures of TROYON, some, especially the smaller ones, are among the best he has ever painted: they assure us at once that they have been studied not as portraits of animals, but as pictures; such are 'Landscape with Cattle' (1,309), again the same title (1,479), 'Sheep' (1,553), and others. So also do 'Cows Drinking' (1,161), L. CABAT; 'Horses' (1,239), J. HERREAU; 'Cow' (1,291), T. ROUSSEAU; 'Landscape with Cattle' (1,482), VAN MARCKE. And if we reduce some of the poultry-pictures to their fundamentals, who will say that they are not carried out according to the canon of what is called "high Art?" and although convulsed by the pedantry of the thing, we become subdued by the fascinations of such presentments. In company with C. E. JACQUE there is no Hondekoeter of the past fit to be named. We would also call attention to the superb flower-composition of LAYS, and to other works which offer much instruction to the student.

SAVAGE ORNAMENTS.

BY P. L. SIMMONDS.

It is strange to note how fashion is forced to fall back on old types, and to reproduce from bygone times things almost obsolete. Hoops, which had been long abandoned, come in again as crinolines—so with bonnets, and hair-dressing, and ornaments for the person. Many of the simple garlands of flowers for the head, the ostrich or egret plume, the shell bracelet, or necklet, were first set in fashion by uncivilised races. We improve upon some of their simple ideas, and perpetuate and extend many species of decoration which would otherwise be lost. What is the kohl or antimony used for the eyelids, the pearl-powder for the skin, and the rouge for the cheeks and lips, but the more finished application of the ochre, arnatto, and other dyes, of the early Britons, and of some savage tribes of the present day who glory in war-paint for state occasions?

So many of the native tribes are fast disappearing, as in Australia; or are becoming semi-civilised as in Africa, New Zealand, the Hawaiian and other islands of the Pacific, that a glance at some of their simple styles of ornament or decoration for the person may not be without interest. They naturally adopted for ornaments those objects which most readily came within their reach, such as glittering shells, brilliant insects, gaudy feathers, necklaces of the sea-urchin or *echinus*, nuts and coloured seeds, and the teeth of animals. Even in everyday life in Europe, where the slender purse-strings will not admit of heavy gold ornaments, diamonds, and other costly gems, the original selection and taste of the aboriginal tribes have been adopted and improved upon, in shell-ornaments, whether for brooches, bracelets, or ear-drops; in glittering insects, or the teeth and claws of animals mounted in gold. A lady of our acquaintance, moving in the highest circles, wears a tooth of her dear departed, elaborately set in gold and jewels, as a pendant from the neck. We have but to visit the shops of some of our eminent naturalists to find jewellery, of the most savage origin, elaborated into adornments for the fair sex, as well as the stronger race, in what should be the most civilised nation of the world: wild boars' tusks, tigers' fangs and claws, cheetahs' tusks and claws, are made into necklets and ear-rings, bracelets and brooches, scarf-pins, whistles, seal-handles, &c., either set in gold or silver. A tiger's claw bracelet, set in gold, shown in the Indian collection at the Paris Exhibition of 1867, was prized at seven guineas. Any thing *outré* finds favour now-a-days. Necklaces of the tusks and teeth of the wild hog or peccary, the jaguar, the cayman, the alligator, the bynari, a species of fish, as worn by the Caribisi tribes of the Essequibo and Pomeroon river-districts, were shown in the

British Guiana section at the Paris Exhibition. A pair of Pianoghotto ear-rings, from the interior of Guiana, would prove rather too ponderous for our European ladies to have a chance of becoming fashionable. They are made of the large teeth of the water haas (*Hydrocherus Copeybara*, Desm.), and are provided with an ingenious spring to keep them fast in the ear. Teeth seem a favourite species of ornament in widely-separated localities. The Indians of Rio Negro wear a girdle of the teeth of the ounce; the Zulus of Natal necklets of various teeth; and a shark's tooth suspended by a bit of black ribbon from the ear, is the favourite ornament of a New Zealand belle. A breast-plate of hogs' teeth is worn in the South Sea Islands; and bracelets made of curved boars' tusks from the same quarter may be seen in the South Kensington Museum. In the Christy collection there is an armband made of boars' tusks, which is worn when dancing by men of the Sandwich Islands; also an iron bracelet from Africa, bound round with fibre, to which is attached a large curved boar's tusk as a pendant. Necklaces of monkeys' teeth, with the *elytra* of the *Buprestis*, are common in Guiana. Sharks' teeth are used, too, for offensive purposes; spears and swords armed with these serrated teeth, and fighting gloves studded with them, are common in the Navigator's and other islands of the Pacific.

What a great variety of decoration does the gay plumage of the feathered denizens of the forest furnish to the aboriginal tribes! and many of these chieftains are as luxurious in their ambitious requirements as any European potentate: those feathers which are the rarest being the most highly prized. The crown or cap of feathers worn by the Caribisi and other Indian chiefs in Guiana, has two of the tail-feathers of the macaw inserted at the back; and these choice feathers are, after use on state occasions, carefully preserved in hollow reed cases. In the feather caps worn by some Dyak chieftains of Borneo, the long tail feathers of the Argus pheasant appear to be a favourite ornament. In some of these are toupees of the tail-feathers of cocks and other birds, and the grotesque beak of the large hornbill (*Buceros rhinoceros*). A tassel of the skins of the toucan, attached to a necklace of peccary teeth, is also worn by the Accawai Indians, about the Essequibo river. The tassel is arranged to fall down the back.

The Kamtschadales and the inhabitants of the Kuriles, have the bills of puffins fastened about their necks with straps; and the wearers are always supposed to be attended with good fortune so long as they retain them there.

Never European drum-major gloried in such a decoration as the Kahili or feather sceptre, judging from specimens sent to the last Paris Exhibition; these are borne before persons of quality on grand ceremonies in the Sandwich Islands. They are of all colours and of all lengths; and there were also shown hair-collars, or necklaces of human hair, the ancient war-decoration of the Hawaiian chiefs. Queen Emma also sent some tippets of feathers, from a rare bird called the Oo (*Drepanis Pacifica*), whose plumage is entirely black, except a yellow feather on each wing. This article of dress, red and yellow, but where the latter predominates, is an ancient sign of high rank in the islands. What a hecatomb of black birds must have been killed to obtain their two choice feathers!

The *acangatara*, or head-dress of feathers, worn by some of the tribes of the Amazon river, is valued highly. It consists of a coronet of red and yellow feathers disposed in regular rows, and firmly attached to a strong woven or plaited band. The feathers are entirely from the shoulder of the great red macaw; but are not those that the bird naturally possesses, for these Indians have, according to Wallace, a curious art by which they change the colours of the feathers of many birds. It is thus described by him:—They pluck out those they wish to paint, and in the fresh wound inoculate with the milky secretion from the skin of a small frog or toad. When the feathers grow again they are of a brilliant yellow or orange colour, without any mixture of blue or green, as in the natural state of the bird; on the new plumage being plucked out, it is said always to come of the

same colour, without any fresh operation. The feathers are renewed but slowly, and it requires a great number of them to make a coronet, so we see the reason why the owner esteems it so highly, and only in the greatest necessity will he part with it.

Attached to the comb on the top of the head of the chieftain is a fine broad plume of the tail-coverts of the white egret, or more rarely of the under-tail coverts of the great harpy eagle. These are large, snowy-white, loose, and downy, and are almost equal in beauty to a plume of white ostrich feathers. The Indians keep these noble birds in large open houses or cages, feeding them with fowls, of which they will consume two a-day, solely for the sake of these feathers; but as the birds are rare, and the young is with difficulty secured, the ornament is one that few possess.

Strings of shells for necklaces and bracelets are a very common ornament among most savage littoral tribes. Captain Burton, in his work on Central Africa, states that cowries are used as ornaments for the neck, arms, and legs, and decorations for stools and drums. One tribe, the Wajiji, wear necklaces of small pink bivalves strung upon a stout fibre. The Cayapas, in the district of La Tola, Ecuador, both male and female, wear round their neck large collars of shells, small fruit, eggs, and teeth of the jaguar, alligator, and snake.

Small cowry shells are much employed for ornament in Africa and the East. *Cypræa annulus* is used by the Asiatic islanders to adorn their dress. Dr. Layard found specimens of it in the ruins of Nimroud. Raised cameos are produced on some small ones by the aid of acids which destroy the outer layer of shell where not protected by wax. In the Friendly Islands permission to wear the scarce orange cowry as an ornament is only granted to persons of the highest rank.

The skin jacket worn by some of the Bornean tribes in war is ornamented with cowry and other shells placed over one another like scales or links in a coat of armour. The Dyaks also stick these shells in the sockets of the skulls of their enemies, and they look like a closed eye. The use of these money cowries, as they are called, is not however restricted to savage tribes, for in India they are still much employed to ornament the trappings of horses and elephants. One of the valves of the *Spondylus*, which is also worn as a distinction of rank, is now most difficult to obtain. Sections of white cones, sufficiently large to go on the arm as a bracelet, are so much in request in the Pacific Islands that dealers in Europe obtain high prices for them. Very often rare terrestrial or fluviatile shells are obtained from these native necklaces: one which contained some such was stolen from an aboriginal figure at the Crystal Palace, as the shells were worth to collectors several pounds.

In full dress many of the Pacific islanders are decked out with large white *Oenula* shells appended to the waist, elbows, and ankles. Necklaces of *Natica* shells are also common in the South Sea Islands. Those made from the *Elenchus irisodonta* shell were always held in high estimation among the aboriginal women of Van Diemen's Land, worn as ornaments round the neck and head. The bright nacre and play of iridescent colours, which doubtless first recommended them to notice, were brought out by partial decomposition and removal of the cuticle from long exposure after being cast up in a dead state. The aborigines effected the same end, artificially and systematically, by placing them in a thick dense smoke from green vegetable matter. Instead of employing pyroligneous acid, thus accidentally obtained, they afterwards came to use vinegar and friction to remove the epidermis, and then rubbed them with various fatty substances until a brilliant polish was acquired: they also boiled the shells with tea and other dyes to deepen the blue and green tints characteristic of them. Small holes were made in these shells by placing them between their eye-teeth, and giving them a nip, and they were then strung upon kangaroo-skins. But the last of the aboriginal Tasmanians has passed away, and no more shell-necklaces can be obtained there.

The *Dentalium* shell is cut by the North American Indians into beads, of which they construct their wampums or treaty belts, and the sea-worn fragments are made into ornaments for their dresses. It is a milk-white round shell of extreme hardness, resembling the shank of a common clay pipe. It varies in length from 1 to 4 inches, and is about $\frac{1}{4}$ an inch thick, hollow, slightly curved, and tapering a little towards the ends. They are valued in proportion to the number that, when arranged on a string passing through their hollow tubes, extends a fathom's length: forty to the fathom is supposed to be the fixed standard of excellence and worth.

Many of the Esquimo have various unsightly modes of ornamenting, or rather disfiguring, themselves, in which shells are used. In their ears they wear strings of bones, mussel-shells, and beads. Some pierce the *septum* of the nose, through which they thrust quills or tubulose shells strung on stiff pieces of sinew; sometimes they insert two shells joined together, and tipped with a coloured bead at each end. Other tribes of Esquimo make a slit in the cheeks or in the lower lip for these ornaments. The two prevalent modes adopted are the following:—one consists in the upper lip being slit or cut quite through, in the direction of the mouth, a little below the thick part. This incision, which is made even in children at the breast, is often above 2 inches long, and either by its natural retraction when the wound is fresh, or by the repetition of some artificial management, assumes the true shape of lips, and becomes so large as to admit the passage of the tongue. This happened to be the case when the first person having this incision was seen by one of Captain Cook's party at Prince William's Sound, who called out that the natives had two mouths, which, this great voyager observes, it very much resembled. In this artificial mouth is placed a flat narrow ornament, made chiefly of a solid shell or bone, cut into little narrow pieces, like small teeth, almost down to the bone or thickest part, which has a small projecting portion at each end to support it in the divided lips, the cut part then appearing outward. The other mode is merely to perforate the lower lip in several places, when the ornaments consist of as many distinct shelly studs, whose points are pushed through the perforations; the heads appear within the lip, as another row of teeth immediately under their own. Attached to the studs from below are suspended small strings of beads which hang down to the point of the chin. These are not removed so easily as the lip-ornaments, which are at pleasure displaced and replaced by the tongue. Labrets, or lip-ornaments of metal and wood, are also used by the natives of Central Africa.

All the Hottentot females, and the Bush women, make, in a peculiar way, flat beads of the ostrich egg-shell, and of these form necklaces, filets, and bracelets. I cannot well understand how these are uniformly cut out of such brittle substance, and the edges must be ground down with much patience. I was long puzzled with strings of these sections, and could not conceive what they were derived from, for after being long worn, they get much discoloured. Iron and copper armlets and glass and ivory arm-rings, with belts and strings of beads of different kinds, are the most esteemed ornaments throughout the greater part of Africa. Some of the heavy ivory armlets are inlaid with silver. In the region of the White River ear-rings of red copper are more fashionable than those of gold for the lobes of the ears, while rings of leather and of horn are those used in Kordofan.

The brilliant beetles originally used as ornaments by the Indians, as the *Buprestis gigas* for bracelets in Guiana, and the pearly *Pachyrhynchus pretiosus* and *scintillans* of the Philippines, the *Entimus imperialis* and *augustus* of Brazil, the *Præpodes regalis*, and others, are now frequently seen in our shops mounted as earrings, necklets, pins, &c.

We find in the southern parts of the new Continent many insects which seem to have been formed chiefly to gratify the eye by their brilliancy of colour, others that by the metallic reflection, which their carapace gives

forth in obscurity, may rival even the diamond. Such, for example, as the beautiful butterflies of the genus *Morpho*, and especially *M. Adonis* with its large blue wings, and *M. rhetenor*, *cypris*, *menelas*, *anixibie*, &c., found in Cayenne, Brazil, and Mexico; the price in Europe of specimens of these for *parures* has often risen to £6 and £10. Others of smaller size are sought after by belles for their head-dresses at balls or soirées, owing to their elegant and dazzling colours, as *Chlorippes lawrence* and *C. cyanophthalme*.

As an ornament for the person on muslin ball-dresses, scarfs, silver-lace, silk-bags, &c., the *elytra*, or wing-coverts, of green and other brilliant coloured beetles, are often used in India; and garlands are occasionally made of them. In Rio Janeiro they are formed into artificial flowers, and some of the most elegant varieties are worn by ladies as ornaments in the hair. A small golden fly of an extremely brilliant colour is strung for necklaces by the country people of Chile, and they retain their brilliancy for a long time. One of the prettiest savage ornaments I have seen is a feather crown from Guayaquil, with long pendants of the *elytra* of the brilliant green beetle *Chrysophora chrysocolora*, overlapping each other.

The Indian women ornament their head-dresses with the fire-fly (*Elater noctilucus*). The country ladies of Cuba imitating this, attach them to their bosoms through a natural aperture near their heads, which gives them no pain; and also fasten them in the flounces of their dresses when dancing, where, excited by the motion, the insects resemble so many large diamonds.

Nuts and seeds are another common form of savage ornament readily adapted to necklets and bracelets, and some of which are popular even in Europe at the present day, for rosaries, chains, bangles, &c., either in their pristine state or carved and mounted in silver and gold; the most esteemed are those known as Brahmin's beads, the corrugated seeds of *Elaeocarpus ganitris*, the *quandong* nuts of Australia (the seed of the *Santalum acuminatum*), and what are popularly termed peach-stones from China, which are the elaborately carved seeds of a species of *Cassia*.

The seeds of *Monocera tuberculata* are used for bracelets and beads in Travancore. The nuts of *Putranjiva Roxburghii* are strung by the natives and put round the necks of their children as an antidote to keep them in health. The fruit of the doom-palm is turned into beads for rosaries in Africa, and also made into little oval-shaped snuff-boxes with a wooden peg for a stopper.

The red seeds of the wild liquorice plant of the tropics, which has a jet black spot at the top, and the larger scarlet seeds of the Indian red sandalwood tree, are often strung for rosaries and necklaces; so also are the grey bead-like seeds of the plant called Job's tears, the larger grey nickar beans, or bonduc nuts, the small black seeds of the Indian shot (a species of *Canna*), the larger black hard seeds known as soap berries, and the small brown seeds like apple pips, the produce of *Deinanthus virgatus*. Handsome bracelets and rings are carved out of the nut of the Awara palm (*Astrocaryum Awara*); it is black, very hard, and bears a high polish. The betel nut, the vegetable ivory nut, and various others, are also used in Europe for ornamental purposes, but these are turned and carved by more finished tools than the savage races have at their command.

The Kaffir is as proud of his snuff-box as his more civilised European brother; but then he feeds his nose with a spoon, and this and his snuff-box are worn over the ear. These snuff-boxes are made from tiny calabashes, nuts, and the young fruit of the baobab tree.

Even in the subject of 'dressing' the hair how long are the peculiar customs of the aborigines to be preserved intact, or is European fashion likely to run in this direction? will our ladies copy some of the African customs next, as they have done the unsightly *chignons* of the Japanese belles?

The head-rings worn by married Kaffirs are formed by sewing a palmetto leaf to the woolly hair, and covering it with vegetable wax and charcoal. It is firmly attached to the hair

itself. The mode of dressing the great masses of woolly hair which lie upon the shoulders of the Balonda negroes reminded Livingstone of the ancient Egyptians. A few of the ladies adopt a curious custom of attaching the hair to a hoop, which encircles the face, giving it somewhat the appearance of the glory round the head of the Virgin. Others wear an ornament of woven hair and hide, adorned with beads. The hair of the tails of buffaloes, which are to be found farther east, is occasionally added. Sometimes they wear their own hair shaped on pieces of hide into the form of buffalo horns, or make a single horn in front. Occasionally the front hair is parted in the middle and plaited into two thick rolls, which falling down behind the ears, reach the shoulders; the rest is collected into a large knot, which lies on the nape of the neck: men dress their hair in this last fashion. The Bashingo negroes plait their hair fantastically. Some of the women weave their hair into the shape of a European hat, others arrange it in tufts, with a threefold cord along the ridge of each tuft; while others again, follow the Egyptian fashion, having the whole mass of wool plaited into cords, all hanging down as far as the shoulders. A chief of this tribe who visited Livingstone, wore his back hair made up into a cone about eight inches in diameter at the base, carefully swathed round with red and black thread. When the doctor, by way of getting into the confidence of the negroes of the Leeba, showed them his hair, they considered it was not hair at all, but thought he had made a wig of lion's mane, as they sometimes do with vegetable fibre, and dye it black and twist it so as to resemble a mass of their own wool. How closely do European females of the present day imitate this! Goat's hair, jute, and other vegetable fibre, is now dyed and made into artificial tresses, spread over frissons.

Like some of their more civilised brethren, the Maories of New Zealand are passionately fond of adorning their persons with trinkets and other ornaments. Ear-ornaments are in general use; they are worn by both sexes, and are of great variety. Those of greenstone (*poenamau*) are the most highly prized. The ear-pendants, of greenstone or jade, vary in form; some are narrow pieces from 3 to 5 inches in length, and others are round, thin, and flat. They are suspended by a piece of black ribbon. Sometimes ear-ornaments are made of the feathers of the Hui or Tui birds.

The breast pendant is generally also of nephrite or greenstone, carved into an uncouth resemblance of the human figure, the image being not unlike a Hindoo idol, having an enormous face with red sealing-wax eyes, and badly-shaped legs of disproportionate size. These "hei-tikis," as they are termed, are, some, about the size of shillings, and others as large as plates. The ornament is a sort of heirloom, being handed down from father to son. This greenstone or jade has for a long time been the most highly prized material employed by the Maories in the adornment of their persons: there are four varieties of it.

1. The *inanga*, the most valued, is rather opaque in appearance, and is traversed with creamy-coloured veins; the best meres are made of this kind. This is a ponderous weapon, weighing about 6 pounds, nearly 1 foot long, and in shape resembling a powder-flask flattened. Its edges are sharp as a knife, and in the handle is a hole for a loop of flax or leather, which is twisted round the wrist.

2. The *kanairangi*; this variety is of bright green colour, with darker shades or mottled, and is the most translucent; it is a brittle material, and not easily worked; ear-pendants are frequently made of it.

3. The *karua-karua* is of a dark olive green, and has rather a dull and opaque appearance. The little images (*hei-tikis*) and ear-pendants are composed of it.

4. The *maki-tangi-wai* is the least esteemed by the Maories, but by far the most beautiful of all. It is of clear pale green, and is very translucent. The natives will drill a hole through a pebble of it, and hang it to a child's ear, but do not care to fashion it into any shape. It is the only kind of jade that would be esteemed for purposes of ornament by Europeans.

India can hardly be considered an uncivilised country, and yet some of the ornaments worn by females are savage and uncouth enough. The heavy masses of bangles of porcelain, shell, or ivory, the *choories* or glass bracelets and armlets might be tolerated even in Europe by ladies who glory in being loaded with jewellery on arms, neck, breast, and ears; but what shall we say of the *nuth* or nose-rings, set with pearls, costing several guineas, and the silver *channell* toe-rings, and *erodias* worn on "the fingers of the feet?" The gold *rankies*, or head ornaments, worn by women, valued at five guineas, might also be popular here; and the *finni*, or comb, with a receptacle for oil, but not the *sulka*, or garland of cow-tail hair.

More verbal description conveys but a poor idea of the several styles of savage ornament I have passed under review, but it would be impossible to illustrate them fully. The Christy Collection, 103, Victoria Street, contains specimens of very many of those here alluded to, and much may yet be done to bring together, in ethnological collections, examples of these characteristic ornaments of aboriginal races who are fast fading away in America, Africa, Australia, and the South Pacific Islands, before the progress of civilisation—a civilisation which, however, has its foibles of vanity and love of finery as marked, and imitative faculties as strongly developed, as any of the rude races who are giving way before it.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE REPROOF.

J. Coomans, Painter. J. Demanet, Engraver. WITHIN the last very few years a field of subjects, new in modern annals of painting, has been taken possession of by several artists both here and abroad. We allude to the representation of Greek and Roman scenes, both historical and domestic; and a most agreeable variety of subjects of this class present in companionship with others depicting incidents of far later times, or of our own life.

Two Belgian artists have, among foreigners, especially distinguished themselves by works of this kind, Alma Tadema and Joseph Coomans. Our readers who remember the series of illustrated papers on the modern painters of Belgium will doubtless recollect that Coomans appeared in the list; and that we then engraved, in 1866, two of his pictures delineating scenes of old Roman domestic life; both of them very elegant and attractive compositions. 'The Reproof,' which we now engrave, is equally meritorious, though more circumscribed in subject. A young Greek boy, who may possibly grow up to be a Leonidas, a Miltiades, a Pausanias, or, it may be, a Pindar or a Thucydides, has been guilty of some misconduct—perhaps broken his mother's distaff, which lies on the ground—and the lady calls the delinquent to her side to read him a lecture: but the "reproof" is given with true matronly gentleness, the smile on her face almost contradicting her words, while the little fellow looks upwards to his mother as if half ashamed of himself, yet assured of pardon. The group, with its surroundings, has somewhat of a statuesque character, yet it is unconstrained and perfectly natural; while the *negligé* arrangement of the masses of drapery gives great richness to the composition, and affords the artist opportunity for brilliant colour.

The administration of parental justice takes place on the vine-covered terrace of a villa overlooking the sea; perhaps, on one of the "glorious isles of Greece" which to this day are the delight of travellers.



J. COOMANS, PINXT

J. DEMANNEZ, SCULPT

THE REPROOF.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON, VIRTUE & CO



THE MERCHANTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART V.

WE have, in a former paper, given some pictures from illuminated MSS., in illustration of the costume and personal appearance of the merchants of the middle ages; but they are on such a scale as not to give much characteristic portraiture—except in the example of the bourgeoisie of Paris, in the illumination from Froissart, on page 54—and they inadequately represent the minute details of costume. We shall endeavour in this paper to bring our men more vividly before the eye of the reader in dress and feature.

The "Catalogus Benefactorum" of St. Alban's Abbey, to which we have been so often indebted, will again help us with some pictures of unusual character. They illustrate people of the burgh class who were donors to the abbey; the peculiarity of the representation is, that they are half-length portraits on an unusually large scale for MS. illuminations. When we call them portraits, we do not mean absolutely to assert that the originals sat for their pictures, and that the artist tried to make as accurate a portrait as he could; but it is probable that the dona-



No. 1.

tions were recorded and the pictures executed soon after the gifts were made; therefore, presumably, in the lifetime of the donors. It is moreover probable that the artist was resident in the monastery or in the dependent town, and was, consequently, acquainted with the personal appearance of his originals; and in that case, even if the artist had not his subjects actually before his eyes at the time he painted these memorials, it is likely that he would, at least from recollection, give a general *vraisemblance* to his portrait. The faces are very dissimilar, and all have a characteristic expression, which confirms us in the idea that they are not mere conventional portraits.

They seem to be chiefly tradespeople, rather than merchants of the higher class; and of the latter half of the fourteenth century. Here, for example (No. 1), are William Cheupaigh, and his wife Johanna, who gave to the Abbey-church two tenements in the Halliwell Street. One of the tenements is represented in the picture, a single-storied house of timber, thatched, with a carved stag's head as a finial to its gable. This William also gave, for the adornment of the church, several frontals, with gold roses embroidered on a black ground; also he gave a belt to make a *morse* (fastening or brooch) for the principal copes, with a figure of a swan in the *morse*, beautifully made of goldsmith's work; also he gave to the refectory a wooden drinking-bowl or cup, handsomely ornamented with silver, with a cover of the same wood. He wears

a green hood lined with red; his wife is habited in a white hood.

The next picture (No. 2) represents Johanna de Warn, who also gave what is described as a well-built house, with a louvre, in St. Alban's town. This house, again, is of timber, with traceried windows, an arched doorway with ornamental hinges to the door, and an unusually large and handsome louvre. This louvre was doubtless in the roof of the hall, and probably over a fire-hearth in the middle of the hall, such as that which still exists in the fourteenth-century hall at Pevensey, Kent. The lady's face is strong corroboration of the theory that these are portraits.

Next (No. 3) is the portrait of a man in a



No. 2.

robe, fastened in front with great buttons, and a hood drawn round a strongly-marked face, reminding us altogether of the portraits of Dante.

The last (No. 4) which we take from this curious series is the picture of William de Langley, who gave to the monastery a well-built house in Dagnale Street, in the town of St. Alban's, for which the monastery received sixty shillings per annum, which Geoffrey Stukeley held at the time of writing. William de Langley is a man with regular features, partly bald, with pointed beard and moustache, the kind of face that might so easily have been merely conventional, but which has really much individuality of expression. The house—his



No. 3.

benefaction—represented beside him, is a two-storied house; three of the square compartments just under the eaves are seen, by the colouring of the illumination, to be windows; it is timber-built and tiled, and the upper story overhangs the lower. The gable is finished with a weather-vane, which, in the original, is carried beyond the limits of the picture. The dots in the empty spaces of all these pictures are the diapering of the coloured background.

But curious as these early portraits are, and interesting for their character, and for their costume, as far as they go, they still

fail to give us complete illustrations of the dresses of the people. For these we shall have to resort to a class of illustrations which we have, hitherto, for the most part avoided—that of monumental brasses. Now we recur to them because they give us what we want—the *minutiae* of costume—in far higher perfection than we can find elsewhere; we have avoided taking well-known examples already published, and have gone straight to the monuments themselves. Again, instead of selecting one from one part of the country, and another from another, we have thought that it would add interest to the series of illustrations to take as many as possible from one church, whose gravestones happen to furnish us with a continuous series at short intervals, of the effigies of those men who once inhabited the old houses of the town of Northleach, in Gloucestershire. This series, however, does not go back so far as the earliest extant monumental brass of a merchant; we therefore take a first example from another source. We have already mentioned the three grand effigies of Robert Braunche and Adam Walsokne, of Lynn, and Alan Fleming of Newark; we select from them the effigy of Robert Braunche, merchant of Lynn, of date 1367 A.D. We have taken his single figure (No. 5) out of the grand composition which forms, perhaps, the finest monumental brass in existence. The costume is elegantly simple. A tunic reaches to the ankle, with a narrow line of embroidery at the edges; the sleeves do not reach to the elbow, but fall in two hanging lappets, while the arm is seen to

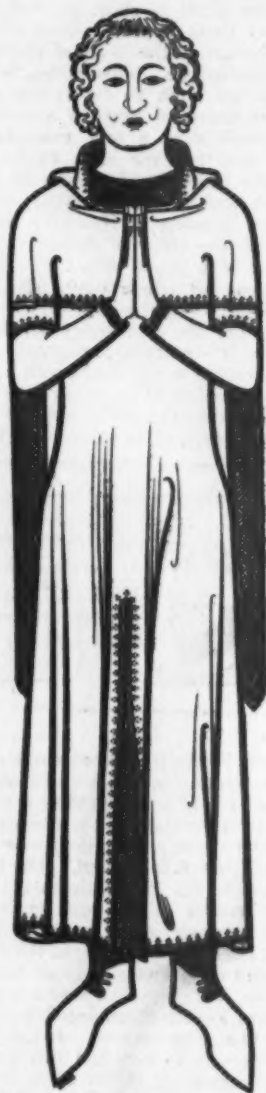


No. 4.

be covered by the light sleeves of an under garment, ornamented rather than fastened by a close row of buttons from the elbow to the wrist. Over the tunic is a hood, which covers the upper part of the person, while the head part falls behind. The hood in this example fits so tightly to the figure that the reader might, perhaps, think it doubtful whether it is really a second garment over the tunic; but in the contemporary and very similar effigy of Adam de Walsokne, it is quite clear that it is a hood. The plain leather-shoes laced across the instep will also be noticed. If the reader should happen to compare this wood-cut with the engraving of the same figure in Boutell's "Monumental Brasses," he will, perhaps, be perplexed by finding that the head here given is different from that which he will find there. We beg to assure him that our wood-cut is correct. Mr. Boutell's artist, by some curious error, has given to his drawing of Braunche the head of Alan Fleming, of Newark; and to Fleming he has given Braunche's head.

We feel quite sure that every one of artistic feeling will be thankful for being made acquainted with the accompanying effigy of a merchant of Northleach (No. 6), whose inscription is lost, and his name, therefore, unknown. The brass is of the highest merit as a work of Art, and has been very carefully and accurately engraved, and is worthy of minute examination. The cos-

tume, which is of about the year 1400 A.D., it will be seen, consists of a long robe buttoned down the front, girded with a highly-ornamented belt; the enlarged plate at the end of the strap is ornamented with a T, probably the initial of the wearer's Christian name. By his side hangs the *anlace*, or dagger, which was worn by all men of the middle class who did not wear a sword, even by the secular clergy. Over all is a cloak, which opens at the right side, so as to give as much freedom as possible to the right arm, and to this cloak is attached a hood, which falls over the shoulders. The hands are covered with half gloves. The wool-pack at his feet



No. 3. ROBERT BRAUNCHE, OF LYNN.

shows his trade of wool-merchant. Over the effigy is an elegant canopy, which it is not necessary for our purpose to give, but it adds very much to the beauty and sumptuousness of the monument.

Next (No. 7) in the series is John Fortey, A.D. 1458, whose costume is not so elegant as that of the last figure, but it is as distinctly represented. The tunic is essentially the same, but shorter, reaching only to the mid-leg; and with sleeves of a peculiar shape which, we know from other contemporary monuments, was fashionable at that date. It is fastened with a girdle, though a less ornamental one than that of the preceding figure, and is lined and trimmed at

the wrists with fur. Very similar figures of Hugo Bostock and his wife, in Wheathamstead Church, Herts, are of date 1435; these latter effigies are specially interesting as the parents of John de Wheathamstede, the thirty-third abbot of St. Alban's.

The next (No. 8) is an interesting figure, though far inferior in artistic merit and beauty to those which have gone before: the name here again is lost, but a fragment remaining of the inscription gives the date MCCCC—with a blank for the completion of the date; the same is the case with the date of his wife's death, so that both effigies may have been executed in the lifetime of the persons. The date is probably a little later than 1400. The face is so different



No. 6. FROM NORTHLEACH CHURCH.

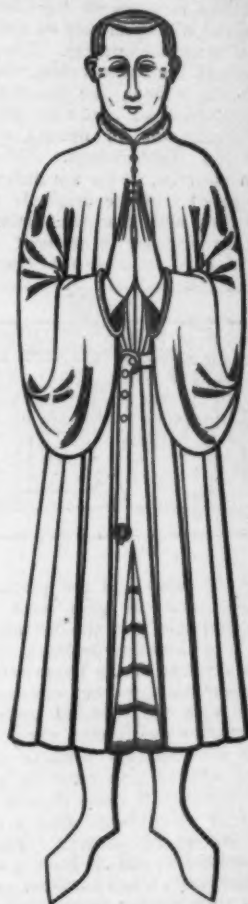
from the previous ones that it may not be unnecessary to say great pains have been taken to make it an accurate copy of the original, and it has been drawn and engraved by the same hand as the others. The manifest endeavour to indicate that the deceased was an elderly man, induces us to suspect that some of its peculiarity may arise from its being not a mere conventional brass, such as the monumental brass artists doubtless "kept to order," but one specially executed with a desire to make it more nearly resemble the features of the deceased. If, as we have conjectured, it was executed in his lifetime, this, perhaps, may account for its differing from the conventional type. His dress is the gown worn by civilians at

the period, with a *gyppere*, or purse, hung at one side of his girdle, and his rosary at the other.

Lastly we give the effigy (No. 9) of another nameless wool-merchant of Northleach, who is habited in a gown of rather stiffer material than the robes of his predecessors, trimmed with fur at the neck and feet and wrists. The inscription recording his name and date of death is lost, but a curious epitaph, also engraved on the brass, remains, as follows:—

"Farewell my frends, the tyde abideth no man,
I am departed from hence, and so shall ye;
But in this passage the best songe that I can
Is requiem eternam.
Now then graunte it me,
When I have ended all myn adversitie,
Graunte me in Paradice to have a mansion,
That shed thy blode for my redemption."

The mention of fur in these effigies suggests the restrictions in this matter imposed by the sumptuary laws; but they



No. 7. JOHN FORTHEY, FROM NORTHLEACH CHURCH.

were not very strictly obeyed; so that the king and his advisers sought from time to time to restrain the extravagance of the lieges. By the most important of these acts, passed in 1362, the Lord Mayor of London and his wife are respectively allowed to wear the array of knights bachelors and their wives; the aldermen and recorder of London, and the mayors of other cities and towns, that of esquires and gentlemen having property to the yearly value of £40. No man having less than this, or his wife or daughter, shall wear any fur of martlets (martins?) letuse, pure grey, or pure minever. Merchants, citizens, and burgesses, artificers and people of handicraft, as well within the City of London as elsewhere, having goods and chattels of the clear value of £500, are allowed to dress like esquires and gentlemen of £100 a year;

and those possessing property to the amount of £1,000, like landed proprietors of £200 a year.

There are some further features in these monumental brasses worth notice. Knightly effigies often have represented at their feet lions, the symbols of their martial courage. Some of our wool-merchants have a sheep at their feet, as the symbol of their calling: this is seen in the wood-cut No. 10. A cut of a similar badge is placed on a separate plate below the effigy No. 8, but we have not engraved it. In another, in the same church, the merchant has one foot on a sheep and the other on a wool-pack; here the two significant symbols are combined—the sheep stands on the wool-pack. In both examples the wool-pack has a mark upon it; in the former case it is something like the usual "merchant's mark," in the latter it is shepherds' crooks, which seem to be his badge, for another crook is laid beside the wool-pack. At the feet of the effigy No. 7 is also his merchant's mark enclosed in an elegant wreath, represented in the wood-cut No. 11. The initials I and F are the initials of his name; the remainder of the device is the trade-mark. We give two other merchants' marks (Nos.

of still more modern shape. The brasses of Sir M. Rowe, Lord Mayor of London, 1567, and Sir H. Rowe, Lord Mayor 1607, both kneeling figures, formerly in Hackney Church, are engraved in Robinson's history of that parish. And in many of the churches in and about London, and other of the great commercial towns of the middle ages, monumental effigies exist, with which, were



No. 10.

it necessary, we might lengthen these notes of illustrations of civic costume.

In further explanation of civil costume from MSS. illuminations we refer the artist to the Harleian "Romance of the Rose" (Harl. 4425, f. 47), where he will find a beautiful drawing, in which appears a man in a long blue gown, open a little at the breast and showing a pink under-robe, a black hat, and a liripipe of the kind already given in the citizens of Paris, p. 54; he wears his purse by his side, and is presenting money to a beggar. At f. 98 is another in similar costume, with a "penner" at his



Nos. 8 and 9. FROM NORTHELEACH CHURCH.

12 and 13); the first from the monument of No. 9, the other from that of No. 8. If the reader cares to see other examples of these marks, and to learn all the little that is known about them, he may refer to a paper by Mr. Ewing, in vol. iii. of "Norfolk Archaeology."

We have in a former paper (p. 55) given from his monumental brass a figure of Alderman Field, of the date 1574, habited in a tunic edged with fur, girded at the waist, with a *gypcure* and rosary at the girdle, and over all an alderman's gown. In St. Paul's Church, Bedford, is another brass of Sir William Harper, Knight, Alderman, and Lord Mayor of London,* who died in A.D. 1573; he wears a suit of armour of that date, with an alderman's robe forming a drapery about the figure, but thrown back so as to conceal as little of the figure as possible. In the Abbey Church at Shrewsbury is an effigy of a mayor of that town in armour, with a mayor's gown



No. 11.

belt in addition to his purse. There is nothing to prove that these men are merchants, except that they are represented in the streets of a town; but their costume is such as was worn by merchants of the time.

With these costumes of civilians before our eyes we wish to use them as illustrative of a subject which was touched upon in a former series of papers in the *Art-Journal*, viz., the papers on the Secular Clergy of the Middle Ages; in the volume for 1864. We there devoted some columns to a discussion of the ordinary every-day costume of the



No. 12.



No. 13.

clergy, and stated that there was no professional peculiarity about it, but that it was in shape like that worn by civilians of the better class, and in colour blue and red and other colours, but seldom black. If the reader will turn back to pp. 333, &c., of that vol., he will find some wood-cuts of the clergy in ordinary costume; let him compare them now with these costumes of merchants. For example, take the wood-cut of Roger the Chaplain, on p. 333, and com-

pare it with the brass of No. 6 here given. The style of Art is very different, but in spite of this the resemblance in costume will be readily seen; the gown reaching to the ankle, and over it the cloak fastened with three buttons at the right shoulder, with the hood falling back over the shoulders; the half-gloves are the same in both, and the shoes with their latchet over the instep. Then turn to the priest on p. 334, and it will be seen that he wears the gown girded at the waist, with a purse hung at the girdle, and the flat cap with long liripipe, which we have described in the costumes of these merchants. Lastly, let the reader look at these brasses of wool-staplers, and compare the gown they wore with the cassock now adopted by the clergy, and it will be seen that they are identical—i.e., the clergy continue to wear the gown which all civilians wore three or four hundred years ago; and in the same manner the academic gown which the clergy wear in common with all university men, is only the gown that all respectable citizens wore in the time of Henry VIII. and Elizabeth.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The exhibition in connection with the centenary commemoration of Sir Walter Scott, recently held in the rooms of the Royal Scottish Academy, proved most interesting and attractive: nor is this matter of wonder when we consider how warmly the undertaking was taken up by men of position and influence, and how liberal were the contributions of all kinds by those who possessed any object associated with the life and works of the great "Wizard of the North." Four rooms of the Academy Gallery were occupied with such objects. In the first room was shown a fine collection of tapestry and armour, suggestive of the tastes and pursuits of Scott; and in the centre is placed the model of the Scott Memorial, by Kemp, of which the late Robert Chambers wrote—"As long as it stands in its majestic and imposing beauty, the pilgrims of future centuries, who gaze upon it in silent admiration, will connect the name of the builder with the thought of him whom it commemorates." In the same room were statues of Scott and of characters found in his novels, as Jeannie Deans, Diana Vernon, Dominic Sampson, &c. In the remaining rooms were portraits in oil and personal relics of Scott; the latter, far too numerous to mention, being exhibited in glass-cases placed round the walls.

The general collection of pictures was very large. This department of the exhibition was intended to illustrate persons or historical incidents introduced by Scott into his writings, as well as portraits of his personal friends, the Ballantynes, Constable, Cadell, his publishers; Hogg, Mackenzie, Professor Wilson, Mackay, and others. Of historical portraits were Claverhouse, by Sir Peter Lely; James VI. and Anne of Denmark; Prince Charles Edward; Henry, Cardinal Duke of York; the Chevalier St. George; George Heriot, the founder of the Hospital in Edinburgh called after him, and the "Ginglin Geordie" of James I. Pictures, suggested by his novels and poems, by many of the best Scottish painters, abounded. In short, the whole gathering included so much that was valuable and interesting, that we regret not to be able to afford space for a detailed notice of it.

NORWICH.—In the year 1867 an exhibition of Fine and Industrial Art was opened in this city, the success of which has led to a second exhibition of a similar kind. This was opened by the Mayor, in St. Andrew's Hall, on the 2nd of August. About 400 oil-paintings, water-colour pictures, &c., were contributed, with a large assemblage of works of industry.

* Engraved in Fisher's Bedfordshire Collections, and in the London and Middlesex Archaeological Society's Proceedings for 1870, p. 66.

THE TRIAL OF THE PYX.

A DOOR in the eastern cloister of Westminster Abbey leads to the celebrated chapel of the Pyx. In this mysterious chamber the Pyx (or box of box-tree) is deposited, containing a plate of gold and one of silver, to test the standard of the coin of the realm. This interesting room—access to which can only be obtained in the presence of representatives of the Secretary of the Treasury, the Chancellor and Comptroller of the Exchequer—forms a considerable portion of the only existing remains of the great abbey of Westminster, built by Edward the Confessor at a cost of one-tenth of the property of the kingdom. Edward, a Norman in his sympathies, built the first cruciform church in England, and the result of fifteen years' building was a Norman edifice, now destroyed, with the exception of the substructure of the dormitory. Two bays of the Confessor's work form the chapel of the Pyx. Mr. Scott notes that the stone altar remains nearly entire, having in the middle of the top a large circular sinking, probably for the reception of a portable altar-stone.* A detached piscina, in the form of a column, adjoins the altar. This chamber was the ancient treasury of England. For about 240 years it contained the most treasured relics of the State, such as the crowns of St. Edward and Edith, the "pilgrim's ring," the black rood of Scotland, the cross of St. Neot from Wales, the sword with which Athelstane cut through the rock at Dunbar—together with plate, jewels, and relics to a large amount. As a terror to evil doers, and to those who might cast longing eyes on the wealth within, the very door was covered with human skin. Dean Stanley says it is the skin of a fair-haired, ruddy-complexioned man. Fragments of human skin have been found on the doors of several churches in the country. Such relics have been usually assigned to the Danes; but Dean Stanley seems to think there is no period to which they can be so naturally referred, as that after the great robbery of 1303, to which we shall presently allude. At that time the building was altered and an inner chamber built. Mr. Scott says the door of the Chapel of St. Blaise, or old Ravestry, which occupies the space between the transept and the entrance to the chapter-house, was lined with human skin in the same manner. He thinks the persons whose skins were thus used were not necessarily Danes, but persons executed for sacrilege.

An immense hoard of money, plate, and jewels had in 1303 accumulated in the treasury chamber, when Edward I., in March, left Westminster for the Scottish wars. Two months after a great part of the treasure was carried off by a most daring and systematic robbery. Early in June the king heard of it at Linlithgow, and the Abbot and eighty monks were committed to the Tower. It seems extraordinary that more stringent measures were not taken to guard the hoard, which could not have been less in value than two millions and a half of our money, for four years before an attempt had been made to break open the treasury, and the Abbot, we are told, had to make "peace" with the king respecting it. The robbery was arranged by the sacrist of Westminster, Richard de Podelicote (who had been a travelling merchant), and the keeper of the Palace. The keys were in "a canvas pouch, sealed with the perfect seal of the king's cofferer," and carried by John de Drokensford, Master of the Wardrobe, who hurried to Westminster when he heard of the robbery. A man named Albon made the utensils to break open the treasury, and the cunning of the robbers is shown by the fact that early in the spring the green plot enclosed by the cloister had been sown with hemp, so that they might have some place to hide the treasure. It was said that the monks allowed this to be done, and purposely prevented a man entering who usually had the herbage of the cemetery. The king did not lose any time, writ after writ was issued, the chief criminals were taken, and the principal part of

the treasure recovered. Richard de Podelicote was the chief offender, and the following extract from his story will show the character of the spoil:—"He put a great pitcher with stones and a cup in a certain tomb. Besides he put three pouches full of jewels and vessels, of which one was 'hanaps,' entire and in pieces. In another a great crucifix and jewels, a case of silver with gold spoons. In the third 'hanaps,' nine dishes and saucers, and an image of our Lady in silver gilt, and two little pitchers of silver. Besides he took to the ditch by the mews a pot and a cup of silver. Also he took with him spoons, saucers, spice dishes of silver, a cup, rings, brooches, stones, crowns, girdles, and other jewels, which were afterwards found with him."† After this time the chief part of the royal treasures were removed to the Tower, but the regalia, the relics, records of treaties, and the Pyx, the subject of this paper, remained.‡ The regalia continued here in the custody of the Chapter till the time of the Commonwealth, and now the Box or Pyx is all that remains.

Assay of gold and silver is said to have originated with the Bishop of Salisbury, treasurer to Henry I. The first statute for its regulation was passed in 1238, and the first trial of the Pyx ten years after. At this trial twelve goldsmiths and an equal number of other citizens acted in the examination. The privilege of assay was in 1300 granted to the Goldsmiths' Company, and persons were forbidden to sell articles which did not come up to the standard. The Pyx trial seems to have taken place more frequently than recently, for in 1344 it was ordered that the privy council and the authorities of the Mint should make the trial every three months.

From the Conquest to the reign of Henry VII. the coinage was never much debased with alloy, monarchs contenting themselves with reducing the weight of the pieces. Edward III. reduced the weight of the silver pennies from the previous general average of 22 or 22½ grains to 20½, and afterwards even to 18, but his splendid gold coinage was superior in weight and purity to any coins of the period in Europe. Henry IV. reduced the penny to 15 grains, and in the reign of Edward IV. the value of the precious metals had so increased that less of gold and silver was put into the coins. The standard of weight for the penny had fallen to 12 grains in the reign of Richard III., and so much light money was made in that of Henry VII. that it was enacted "that no person should refuse the king's coin of good gold and silver, on account of thinness, on pain of imprisonment or death." In the reign of his successor the weight of the penny was 10 grains, and no less than 2 ounces in 12 of alloy was employed. This was the third coinage; in the fourth the alloy was half the amount, and in the fifth even more than this. The trial of the Pyx must have been a great farce in this reign. The gold coinage was debased also, though not to such an extent as the silver. Mr. Noel Humphreys points out that the excessive debasement of the silver coin in this reign was the first blow struck against the regulations passed in previous reigns, to prevent the export of coin, for it caused foreigners to prefer merchandise or bills of exchange. Edward VI. wanted to improve the coinage, but it was more debased in his reign than before. The shillings often passed as sixpences, and in the reign of Queen Elizabeth these were stamped with a portcullis, and ordered to pass for 4½d. But as if this was not sufficient, the shilling was debased to 9 ounces of alloy to 3 ounces of silver. The king in his journal said, "It was appointed to make 20,000 pound weight somewhat baser, to get gains £15,000 clear." In the reign of Elizabeth the latter passed for 2½d. It is curious that at this time crowns and half-crowns were coined only 1 pennyweight worse than the ancient standard (11 ounces 2 pennyweights to 18 pennyweights of alloy). The credit of reforming the coinage has been given to Queen Elizabeth, and in this she was assisted by the great London merchant

Gresham. It is curious, that in the disturbed reign of Charles I. the coinage was never debased, however rude the piece, the proper purity and weight was maintained.

As the trial of the Pyx only took place at intervals, it was necessary for the masters and workers of the Mint "to mark a privy mark in all the money that they had made, as well of gold as of silver, so that at another time they might know, if need were, which moneys of gold and silver, among other moneys, were of their own making, and which not." After the trial had taken place they received their "quietus under the great seal, and to be discharged from all suits or actions concerning those moneys." The Mint mark was then changed, and continued till the next trial of the Pyx. There are really two boxes, each of which may be called a Pyx, one containing the standard, preserved at Westminster, and the other containing specimens of each journey (that is out of every 15 pounds of gold and 60 pounds weight of silver) kept at the Mint. The standard plates of gold and silver at Westminster were placed there in the time of George III.

For a number of years the trial of the Pyx has been held about every five years, but in 1870, pursuant to the Coinage Act, it was ordered to take place at least once every year. The *Times* remarks that it has been the custom for certain members of the Privy Council to attend on this occasion, and for the trial to be presided over by the Lord Chancellor, but Her Majesty now orders that the Queen's Remembrancer in the Court of Exchequer (who has hitherto administered the oath to the jury), shall preside at the trial, swear the jury, and receive their verdict. The trial of the Pyx, which took place July 18th this year, is the first under the Coinage Act of 1870. The Queen's Remembrancer, the Deputy Master of the Mint, the Warden of the Standard, the jurors, and the clerk of the Goldsmiths' Company, assembled at Goldsmiths' Hall, to "make the assays of these moneys of gold and silver, and truly report if the said moneys be in weight and fineness according to the standard weights for weighing and testing the coins of the realm, and the standard trial plates of gold and silver used for determining the justness of the gold and silver coinage of the realm in the custody of the Board of Trade." We have quoted the words of the oath administered to the jury. The standard fineness for gold coins, as set forth in the first schedule to the Act, is 11-12ths fine gold, and 1-12th alloy, or millesimal fineness 916.66. The remedy allowance being millesimal fineness 0.002. For silver coins the standard fineness is 37-40ths fine silver, and 3-40ths alloy, or millesimal fineness 925; the remedy allowance being millesimal fineness, 0.004 (*Times*, July 19th). The jury are also required to weigh the coins to ascertain if they are within the remedy as to weight. The amount of gold moneys coined at the Mint from April 5th, 1870, to June 30th, 1870, was 6,344,597, out of which coins to the value of £8,012 were deposited in the Pyx, or 6,971 sovereigns, and 2,082 half-sovereigns. The amount of silver moneys in the same period was 571,042, and coins to the value of £179 16s. were placed in the Pyx.

The verdict, we need hardly add, was very satisfactory in all respects. At the dinner in the evening, the Prime Warden of the Goldsmiths' Company stated, that 10 half-sovereigns out of 19 were exactly the standard weight, and that the variation of the remainder was very trifling. As to the "degree of fineness," the bulk of the silver coin agreed exactly with the standard trial plate, although the law allowed a variation of 8 parts in 1,000. The Chancellor of the Exchequer, who is also Master of the Mint, said, that in the Act of last year, all the scattered statutes, Orders in Council, and regulations regarding the Mint, had been gathered together, and the conduct of the trial of the Pyx continued in the hands of the Goldsmiths' Company, with whom it had rested since the reign of James I. A saving of £8,000 had during the year been effected in the expenditure of the Mint without, Mr. Lowe hoped, impairing its efficiency.

JOHN PIGOOT, JUN.

* There is a tradition that this is the tomb of Hugolin, the chamberlain of the Confessor.

† See S. Bart's paper in Scott's "Gleanings from Westminster Abbey," 282-8.
‡ Stanley's "Memorials," 385.

ALEXANDRA PARK.

THE past month has witnessed the appeal to the public from the Executive Committee of the Alexandra Palace and Muswell Hill Estate Tontine, which we anticipated in our number for April last. So much will be found in our columns, during the last twenty months, as to the beauty of the site, the capabilities of the noble Palace, and the advantages to be derived from the establishment of a centre of Industrial and Fine Art display, that it is quite unnecessary now to say more on these points. We may, however, render good service to our readers by giving them something resembling a *precis* of the prospectus. This document appears to have been framed with the most conscientious care, so as to leave nothing vague, and to explain to all intending subscribers their exact legal position, as well as the privileges and benefits they may expect to enjoy. The consequence is, that the prospectus is hard to understand from the very fulness of its detail. Men of cultivated education have been heard to express their alarm at such lengthened communications. The great mass of the public, whom it is intended to interest as guinea subscribers, will, probably, find themselves still more at fault to understand the advertisement, although, when they have once got the scheme fully in their minds, they will recognise the advantage of so full and definite a statement.

The sum originally paid by the vendor for the acquisition of the 498 acres of timbered and turf land, which it is now proposed to secure for a people's Park, is not stated. Recent sales, however, in the immediate neighbourhood, have been made at a rate exceeding the price of a thousand pounds per acre. On the various buildings, roads, and other objects, exclusive of land and also exclusive of unpaid interest of money, we are assured that upwards of four hundred thousand pounds have, up to this time, been expended.

This estate is offered to the incoming company for the price of £675,000, which it is proposed to raise in guinea certificates. Power is taken to raise or borrow a further sum for the completion, adornment, furnishing, and working, of the estate. The great peculiarity of the scheme is, that the cost of the proprietary tickets, which give to their owners privileges fully the equivalent of the amount paid, will be actually returned to the subscribers at the expiration of the association. A life is to be nominated on each ticket. If the life falls, that is to say, if the nominee dies, twenty shillings out of every twenty-one paid, will be returned to the proprietor of the ticket. The holders of tickets, the lives named on which are in existence on the 30th June, 1886, will divide the property between them. In fifteen years hence, the steady increase in the price of ornamental property in the neighbourhood of London, to which we have repeatedly called attention, will, in all probability, have raised the value of the Alexandra Estate to some sevenfold its present amount. This value, more or less, will be divided among the survivors; who will, according to the usual average of life, be reduced to fewer than two-thirds of the original subscribers. Thus it is quite within the limits of probability that a guinea invested in the Tontine to-day, after giving the privileges which we shall mention to the subscriber for fifteen years, will be repaid in the satisfactory shape of a ten-pound note, in 1886. A hundred guineas, invested in the name of a young person in the incoming month, will put, in all probability, a thousand pounds in his pocket fifteen years hence. This expectation is not confined to the promoters of the undertaking. The writer of the City article of the *Times* remarks, that "each subscriber will have several options as to the mode in which he may obtain a return for his investment, and be virtually guaranteed against loss."

The privileges secured by the certificates are these. First, a free admission to the grounds on every Sunday; a proprietor's right, to which no payment will admit, and which no non-proprietor can enjoy. This alone is well worth the money several times over. Then, it is

intended to devote all the profits of the admission fees on ordinary days, after making proper provision for the maintenance of the property and the service of the public, to the purchase of objects of Fine and Industrial Art, which it is intended to distribute among the certificate holders by a series of Art-Unions. The prizes will range from £2 to £500—nor is there anything to bar a fortunate proprietor from obtaining prizes in any, or in all, of the five successive distributions.

It will be seen that subscribers to this enterprise, besides ensuring a permanent benefit to the metropolis, and indeed to the nation, will derive both personal and pecuniary advantages from their venture to which no other project on foot can lay claim. The respectability of the names of the trustees and executive committee, no less than the unanimous consent of the press, vouches for the good faith and good conduct of the enterprise.

THE CASTELLANI COLLECTION.

THIS famous collection of products of ancient goldsmith's work is now to be seen in the British Museum. It is, as it were, on view pending deliberations as to the expediency of adding it to the national treasures in the Jewel Room. The price asked is £24,000; and whether this sum be given or not, it is earnestly to be hoped that the chance of acquiring an assemblage of objects so precious will not be thrown away. Such a collection could not fail to have a world-wide reputation. Its formation was begun more than forty years ago by Signor Castellani, of Rome; who, with a taste in advance of his time, conceived the idea of improving the modern manufacture of jewellery by reverting to antique design. He perceived that such of the models as the Greeks and Etruscans had left us transcended in taste everything of modern make, inasmuch as to suggest the adoption of ancient design, which has been done so judiciously and successfully, that the name of Castellani has for years been an unquestioned guarantee for the classic elegance of every object that passed from his hands. He was ably seconded in his selection and researches by the learning and experience of friends whose tastes tended in the same direction, notably by the Duca di Sermoneta.

From the time that Signor Castellani first addressed his attention to this method of improving the taste in jewellery, the collection has been steadily increasing, as well through his care and attention as those of his sons, Alessandro and Agostino, who were educated in the tastes of their father, and grew up surrounded by some of the most beautiful reliques of antique Art. The abiding-place of the collection was the Palazzetto Poli, the contents of which combined to form one of the most interesting museums in the city, and a centre whence issued the Art-oracles of men eminent in the most flowery Olympiads of Greek history.

The collection is not placed all together, but arranged in red velvet cases, and distributed in different parts of the Jewel Room, on entering which the eye is at once arrested by the richness of the objects in the cases immediately on the right of the visitor, and surmounted by the alabaster vase, on which is inscribed the name of Xerxes in four languages. Conspicuous among these ornaments is a crown of gold laurel-leaves, with *bullæ* in the centre. By the Romans triumphal crowns were made of laurel, as also the chaplets that were suspended in the vestibules of houses in which a birth had taken place. Of these crowns, used on different occasions, there are several, all of similar construction—that is, the leaves, formed of thin leaf gold, are attached to a fillet, so as to overlap. They are of different sizes, the larger ones being about 1 foot in length, by 5 or 6 inches in breadth. With this crown is a necklace formed of emeralds, cut and strung cylindrically, each stone alternating with a powdered gold bead, and having in the centre a *bullæ* with a *repoussé* design. The emeralds have neither been well selected nor well cut, but the gold-

smith's work is such as could not be excelled by the utmost cunning of the present day. This crown was found at Capri. An article perfectly unique is a gold sceptre found at Tarentum. It is nearly 2 feet long, having the shaft enriched by a reticulation of gold thread, with minute enamel rosettes at the intersections of the network. It has a capital of eight large acanthus leaves surrounding a fine pomegranate of greenish glass. There are also two necklaces: one, found at Chiusi, is formed of seventeen small stars and two crescents linked together by swivels; the other is formed of plain round gold buttons. Of the same group is a gold diadem formed of three twisted fillets of plain gold, having as a centre a herculean knot set with a garnet. No. 9 contains the famous collar found at Milo (anciently Melos), the most beautiful of all the Greek ornaments known. To the band, which is formed of minute gold threads, is attached a number of small gold festoons, whence depend, in two rows, 114 *amphoræ*, a larger and a smaller row powdered; the whole of workmanship the most exquisitely delicate. There is no existing example of antique goldsmith's work to match this elegant ornament. It was formerly the property of M. Maltass, of Smyrna, and is said to have cost £700. In the same group is a necklace set with garnets, and a gold collar formed of a band of open roses, with double lotus flowers, whence depend, in the place of *bullæ*, seven human heads, two of which, having horns and ears, allude, perhaps, to the story of Io. This was found at Tarentum, and presents one of the rarest examples of pure Greek. In the same group is another ornament, found at Melos. It has probably been the centre-piece of a frontlet, or necklet, and is formed of what would now be called a true-love knot, of beautiful workmanship, containing a garnet and enriched at the wings by scale-work. In case No. 15 is a remarkable chain necklet with lions' heads, and a fine example of *repoussé*, found, with earrings of like character, at Capua. One of the richest and most perfect diadems is formed of three rows of ivy leaves with berries. This was, perhaps, a convivial crown. From Corneto there is (645) a necklace with nine *bullæ*, and having for a centre-piece the head of the river-god Achelous; and grouped with the objects found at Capua is a pomegranate, sacred to Proserpine, beautifully enriched with palm leaves and lotus flowers: this was perhaps worn attached to a chain or a *fibula*. In case No. 10 is a large funeral diadem, formed of three rows of bean leaves. It is about 1 foot in length, and about 5 inches in width: it was found at Chiusi. In the same case is a large *bullæ* with chain (671); and (665) eight large massive gold cylinders, elaborately studded and threaded with flowers, leaves, and ovals in relief, and set with garnets of different sizes: this was found at Olbia, in Sardinia. Near it is a necklet with acorn and gold button-form pendants; and No. 699 affords further examples of *repoussé* work in a pair of gold armlets, the designs being composed of figures and winged lions. In case 10 are three gold diadems: one, of laurel-leaves, has for a centre-piece a large rose with a mask; another is formed of bean leaves. Case 12 contains a small *tiara* composed of sprigs of laurel, with a rose centre; and beneath this is a large *bullæ*, with a *repoussé* Gorgon's head, to which is attached the tooth of some carnivorous animal, worn as an amulet. In the same case is a variety of necklets, one especially beautiful, consisting of powdered gold beads alternating with blue stones; in the same group are others of similar composition. Of the valuables found at Bolsena is a unique set (48) of large gold rings forming a chain. They are not soldered, so as to form a continuous circle, but any may be removed from the chain, for the purpose of being used, it is supposed, as ring-money. In the same case with these rings is a large *bullæ*, 3½ inches in diameter, with the story, in *repoussé*, of the reception of Hercules in Olympus. From Priene is a remarkable necklace of amber and gold, with a set of hatchet-formed pendants; another of amber, silver, and enamel; another also of amber, silver, and enamel. Some of the silver ornaments are massive and heavy. In case 21 is a necklet, with

amphore nearly as large as a bantam's egg; and in No. 16 are some heavy silver armlets, with tigers' heads of gold, a silver statuette of Jupiter seated, and other examples of the silversmith's art of the Roman period.

The different cases contain a variety of objects that, although making no great figure in the groups in which they are placed, are nevertheless not less interesting, archaeologically, than the larger and more lustrous examples of goldsmith's work. For instance, beneath and near the Portland vase, are cases containing silver and amber ornaments of a very early Etruscan period from Præneste; and, to pass on to the latter Roman, Merovingian, and even the *cinque-cento*, periods, there are an enamelled group of the Virgin and Child in a crystal case, necklaces of glass and gold beads, curiously-wrought hair-pins and crosses of various degrees of excellence of manufacture, wherein, to an attentive observer, are signalled the feeble Roman imitations of Greek Art, which declined into vulgarity and thence sank into barbarism—a condition having a significant value as one of the baser links of history, but for which there must be a *hiatus* in the story of Art.

We should have scarcely looked for specimens of *torques* in this collection, as that ornament was peculiar to the northern nations, though it was also worn by the Persians. There are *torques*, however, in case No. 15, brilliant and in perfect condition; and in the same case two glass perfume-bottles in gold stands, and in other cases are distributed a variety of beautiful and interesting *scarabæi*, *camei*, *intagli*, some of which are of much importance and value; also a variety of earrings, many remarkable for their design and the elegance of their workmanship. Among them is a suite found at Capua, consisting of necklace and earrings, the latter ornamented with lions' heads, a pair of earrings from Bolsena, designed as figures of Victory; and from Cervetri, a pair of bracelets ornamented with figures in relief, and enriched with filigree network.

Not the least interesting objects in the collection are the finger-rings, of which there are about 480 arranged in two cases, and ranging even from early Egyptian to the *cinque-cento*. There is no form of modern ring which has not a prototype here. Some of the thumb-rings are singularly massive and heavy, as also are others—episcopal and official rings. Some are remarkable for delicacy of finish, others for the coarseness of their workmanship; some impress us, by their worn appearance, with a conviction of descent through many generations as heirlooms; others, by the freshness of their setting and engraving, that they could have been used with little after leaving the hands of the goldsmith. It will have been observed that the precious stones occurring in the collection are the garnet and the emerald, which were the coloured stones principally used for ornament till some centuries before the Christian era. There is a diamond ring of Roman make, the stone of which has been set without having been cut: it was then a gem of the greatest rarity, and prized accordingly. The Etruscan rings are curious and very interesting, some being mounted with *scarabæi*, and very delicately finished. And not less attractive are the oval rings found at Chiusi; but yet more remarkable than these are some that resemble the Roman iron rings worn during the republic, and before the institution of the *jus annuli auri*. There are several early Christian rings, one of which has the crossed P in gold; one has the anchor, and another, more directly allusive to the Church, has the emblematical ship; some bear inscriptions, and others only a mystic symbol. The great variety of design in the rings entirely anticipates the utmost ingenuity of the present day, and many of the other objects of personal adornment have not been surpassed by the cunning of modern productions. The Greeks here, as well as in the highest walk of Art, maintain their superiority. We are now searching every museum in Europe for those antique models, the beauties of which are conspicuous amid the generally heavy and bald patterns peculiar to the present day. The effect of this is already apparent in the composition and forms of much of the ornament of recent manufacture.

PICTURE-SALES.

THE season for the disposal of pictures by public competition has now almost, if not quite, come to an end. It has not been a busy one compared with many past years: no very important private gallery, we are glad to find, has been brought into the market; and had it not been for the distribution of some "trade" collections, such as those of Messrs. Everard & Co., Mr. Wallis, Mr. Brooks, and Messrs. Agnew & Co., the season might almost be considered a dead one. It speaks well for the favourable condition of Art when collectors are disposed to keep the works they have acquired.

The latest sale calling for notice was the collection of about 120 modern and ancient paintings, the property of the late Mr. Samuel Wheeler, of Brighton, and Barrow Hills, Surrey: it was disposed of by Messrs. Christie, Manson, and Woods, on the 29th of July. Many of the English pictures were painted expressly for that gentleman, and they may be classed among the best works of the respective artists. Those by R. Andsell, R.A., of which there were not fewer than seven, were conspicuous in the collection for their number and excellence; namely,—"An Orange-Seller of Seville," 265 gs. (J. Mason); "Ptarmigan," 140 gs. (Grant); "A Family Group—Fallow Deer," 250 gs. (Johnson); "The Drover's Halt," the landscape by T. Creswick, R.A., 500 gs. (Agnew); "The Brower's Halloo," exhibited at the Royal Academy in 1866, 375 gs. (Tooth); "Stray Sheep," 240 gs. (Agnew); and "The Road to Seville," with herdsmen and cattle, 580 gs. (Grant). The other principal examples of British Art were,—"A Neapolitan Peasant teaching her Child to dance the Tarantella," T. Uwins, R.A., 120 gs. (Cubitt); this elegant composition was engraved in the *Art-Journal* for 1848; it was then the property of the late Mr. S. Cartwright, for whom it was painted: "Melrose Abbey," D. Roberts, R.A., from the Bicknell Collection, 235 gs. (Grant); "Market-Card crossing a Brook," F. R. Lee, R.A., painted for Mr. Wheeler, and exhibited at the Royal Academy in 1851, 210 gs. (Agnew); "English Meadows," F. R. Lee, R.A., with groups of cattle by T. S. Cooper, R.A., painted also for its late owner, 475 gs. (Vokins); "Sketching from Nature," T. Webster, R.A.: in this picture Webster introduced portraits of himself, his father, mother, and sister: we engraved it in 1855, among several which accompanied a biographical sketch of the artist; it is an early work, and many years since came into the possession of the late Mr. James Wadmore, of Stamford Hill, who paid a very small sum for it, the painter being then an "unknown man." When Mr. Wadmore's pictures were sold, in 1854, after his death, "Sketching from Nature" realised 352 gs.; it now sold for 245 gs. (Agnew). Two or three other modern works must be added to the above: "Ancona," C. Stanfield, R.A., painted for Mr. Wheeler, and exhibited at the Academy in 1848, 500 gs. (Agnew); "Zuyder Zee Fishing-Craft returning to Port," E. W. Cooke, R.A., also painted for its late owner, 430 gs. (Agnew); "View in Luxembourg," B. C. Koekkoek, 121 gs. (Nathan).

The pictures by old masters included—"A Woody Landscape," with horses, cattle, sheep, and goats, A. Van de Velde, signed and dated 1663, 215 gs. (M. Colnaghi); another "Woody Landscape," J. Ruysdael, with figures—a cavalier on horseback, men, peasants, dogs, and sheep, by N. Berghem, signed by both artists, and dated 1652; a very fine specimen, from the collection of the Duchess de Berri, and noted in Smith's "Catalogue," 755 gs. (King); "Sportsmen halting," P. Wouvermans, 250 gs. (Agnew); "The Guitar-player," W. Mieris, signed and dated 1705, 295 gs. (M. Colnaghi); "Landscape," A. Cuyp, with a boy under a tree tending four oxen and cows; signed, 250 gs. (King). "Music," "Painting," "Sculpture," and "Architecture," a set of four designs by Carl Van Loo, bought at the sale of Louis Philippe's Gallery, and formerly in the Château de Bellevue, 720 gs. (Rutter). The whole sale realised £10,214.

DECORATION OF ST. PAUL'S.

THE great bell of St. Paul's announced, on the last day of July, the unexpected death of Dean Mansel, and the rolling thunders of Father Smith's noble organ pealed forth the Dead March in Saul as his requiem. The man dies, but the dean survives. The Corporation of Dean and Chapter is one of those artificial entities that are held to be immortal. Yet as to this corporation is entrusted the care of the fabric of the cathedral, and as the action, for good or for evil, of such collegiate bodies is vividly affected by the character of their successive heads, the subject is not without interest for the world of Art. It is indeed a matter of national importance. At the time when a large sum is being asked for from the public for the ornamentation of St. Paul's, the appointment of a man of educated taste to the deanery ought to be a *sine qua non*. Neither familiarity with the rules of logic, nor profound acquaintance with Greek plays, nor ingenious subtlety in theological disputation, is the qualification chiefly of service to the man who is responsible for the fabric. The distribution of the fat things of the Church is a matter foreign to our columns: but the appointment of a man able and willing to do for St. Paul's what the present Dean of Westminster has done and is doing for his collegiate church, is a matter the country has a right to expect.

The tenure of the late Dean, little more than a couple of years, has not been long enough to render his memory altogether responsible for much that has lately gone on in the Cathedral of questionable, or rather of unquestionably, bad taste. It is high time that there should be some one actually responsible—some one with a character to lose or to immortalise as a restoring or purifying dean. The public is by no means satisfied with proceedings that are taking place in the Cathedral. If the arrangements for "unifying" the services have the result of removing the cumbersome and ill-designed stone-pulpit, it will be to the great advantage of the nave. The sale of the transept organ, and the re-erection, at the west of the choir, of the grand old instrument which has, comparatively recently, been banished to the top of the closets, is also a desirable plan; provided always—which is no small assumption—that the new woodwork thus rendered necessary shall be consistent with the unrivalled carved work of Grinling Gibbons, which gives such peculiar beauty to the choir. The stalls of the dean, the sub-dean, and other officers, now inappropriately erected as *sedilia*, will, we trust, be restored to something approaching their original position. In fact, the removal of the organ screen is tacitly admitted to have been a mistake, although the separation which it effected between the choir and the nave was too absolute for parochial convenience.

The monuments of Nelson and Cornwallis have been removed to the south transept, where they are better lighted than in their former position. The unsightly gaps thus occasioned will, no doubt, in due time be filled as we suggest. But we think the placing of a portion of the old organ-screen as an internal porch to the north door is very unfortunate. An internal porch is a contradiction in terms—it has no *raison d'être*. Nor is this evil redeemed by any architectural or picturesque beauty in the present instance. The marble-columns are now simply obstacles to entering or leaving the church. The plain marble frieze which bears the epitaph of Wren—"Hujus ecclesie et urbis conditor"—is made to tell a lie. In its original position it indicated the site of the great builder's tomb, *subtus conditur*, in its present one it does not. A plain, unmeaning balcony, looking rather like a railway water-tank than anything else—this ill-used piece of work serves now only to encumber and hide the northern portal. Truly we have need of some assurance that a more correct taste shall regulate the outlay of money subscribed, not to deface, but to adorn, St. Paul's—the most noble ecclesiastical edifice, of its style, the country possesses, and which, therefore, deserves all the jealous care and attention that can be bestowed upon it.

BRITISH GALLERY,
57, Pall Mall.

A VERY interesting collection of pictures of the "Early English and Modern Schools" is now on view at this gallery. The object of the *entrepreneur*, Mr. Cox, has been to give examples of the works of nearly all the principal painters of the English School—from Hogarth to Turner—with a very fair admixture of their successors' productions. Of this latter class, however, there are but few that can lay claim to be absolutely modern; judging from the comparatively unfamiliar, and the occasionally raw, appearance presented by some of the works of our living painters, many years would appear to have elapsed since they first saw the world on the outside of the artist's studio walls; there are, of course, sundry exceptions in this respect.

By far the most important picture as regards size, subject, and prominence of position, is undoubtedly Hilton's 'Deliverance of St. Peter from Prison' (1); and, whether we regard its grandeur of conception, its bold yet subdued colour, or its masterly drawing and composition, we can conscientiously re-echo the encomiums passed on the work in the descriptive letter-press of the catalogue, and share the writer's wonder that it has not ere this found an abiding home in one of our churches—or better still, in the national collection. The fine engraving by E. J. Portbury will have familiarised the public with this picture. Hogarth's 'Life Academy' (7) is another work that ought, we think, to belong to the nation; to the left of the composition a nude male model is enthroned, while, armed with pencils and drawing boards, an imposing array of students confront and nearly surround him; the picture is valuable both for its artistic qualities (which stamp it as one of the master's finest productions) and also on account of the numerous portraits of departed celebrities with which it is crowded; the effect of the lamp-light streaming down on model and students is marvellous. There are here some very fine specimens of Sir Joshua Reynolds, of which, perhaps, the best is that well-known and truly wonderful portrait of Giardini, Manager of the First Italian Opera (33); for force and subtle vigour it is almost unrivalled. 'Resignation' (16), too, is a noble work, the appearance of care, suffering, yet withal patience, in the countenance of the seated figure, is beautifully expressed; but this picture seems to have suffered, in common indeed with most of the artist's productions, to a full degree from Time's destroying touch: we appear to be regarding it through a russet-tinted glass. Also by the same master are portraits of 'Lord Ilford' (69), and the 'Duchess of Bedford' (79). We have two interesting, though not very important, examples of Gainsborough—'Fisherman and Child' (4), and a portrait (151). Of Richard Wilson's works are, 'Lake Scene' (28), and 'Bridge at Rimini' (29). In striking contrast to these latter works are those of Constable, which are as free from system as the others are conventional, as fresh and *noisy* (if such a term may be employed) as Wilson's are severely, stiffly dignified: the best are, perhaps, 'Sunset' (10), and 'View of Borrodale' (71); the latter is painted in that earlier manner, preferred by many to the florid style in which he later indulged. George Morland is represented in 'Clarissa Harlowe' (12), and three others; Opie in 'Mrs. Siddons' (23); and James Ward in 'The Angel Troubling the Water at the Pool of Bethesda' (5). There are some very fair examples of Stothard, Copley Fielding, old Crome, C. R. Leslie, Müller, Collins, and Turner; and also of those painters recently lost to us—Mulready, Dyce, Stanfield, Creswick, and MacIise; by the latter are three very important and characteristic works—'Macready as Macbeth' (40), 'Ye Lady Margaret's Page' (44), and 'The Witches in Macbeth' (153). There is the usual 'Head of a Girl' (11) by Greuze, and by the same painter, 'A Magdalen' (82).

Passing to the productions of living artists, Mr. Elmore's 'Excelsior' (41), demands our first attention; to those who may not have seen the picture when exhibited a few years ago on

the walls of the Royal Academy, we may state that a picturesquely-attired youth, with the "Rossetti" head of hair, is represented toiling upward and upward; with much that is beautiful, there is a certain want of tone in the colouring; and we must also object to the excessive and unnecessary size of the canvas; we marvel, however, that it has failed to obtain an honourable resting-place. 'The Artist's Studio' (85) is a very interesting and excellent example of Mr. Frith's talent—interesting, inasmuch, as in the artist taking stock of the newly-arrived model, we recognise the youthful lineaments of the painter himself; and excellent, from its intrinsic merits as a careful and effective bit of painting; his handiwork is also seen in 'Sweet Ann Page' (50), 'Mary, Queen of Scots' (52), and 'Asleep' (137). In considering 'The God Pan' (31), we are led to think how much Mr. Leighton, R.A., has improved in his art since the days in which he gave to the world this Academic nudity. Mr. Orchardson, A.R.A., shows to decided advantage in 'Bedtime' (38); this gentleman, unlike Mr. Leighton, should go *back* a little; we have seen nothing of the artist's of late years, to equal this little picture for truth and tenderness; he shows us a cottage-interior, through the latticed window of which the sea is visible, and the children are retiring to rest. 'Listeners seldom hear good of themselves' (39), is a bright and pleasant production from Mr. J. Burr's easel. Edwin Hayes, R.H.A., is favourably represented in 'Dutch Boats hauling off Shore' (53). 'The Expected Arrival' (98), by E. C. Barnes, representing a family by the shore awaiting the advent of some loved member, is as pleasant and agreeable a picture as we should expect from the artist, and is painted in his usual free and (shall we say) *easy* style. The lines—

"Something it is which thou hast lost,
Some pleasure from thine early years,"

are appended to Mr. Calderon's picture (103): an earnest, middle-aged man is intently and absorbingly regarding a portrait of a nun whom, in former times, it requires little imagination to perceive he had deeply loved; his wife and family are present, and the former is gazing on her husband with an admirably-managed expression of mingled jealousy and sorrow. This picture most of our readers will remember as engraved in last year's *Art-Journal*. 'The Farewell' (109), by Alexander Johnston, with some youthful crudity, possesses the same purity of intention and freedom of execution which, with a later-acquired experience and knowledge, may be said to characterise his present works. Mr. J. B. Burgess is charming as usual in his 'Pastor's Visit' (110). 'Corinne' (148), by Joseph Coomans, is a perfect gem for finish, refined elegance, and agreeable colour; it forms a marked contrast to Mr. Frank Buchser's 'Mary Blain' (162), than which a more complete change from extreme delicacy to vigorous roughness could hardly be imagined. Mr. Buchser, a Swiss painter, has evidently thrown to the winds all the conventionalities and dogmas of the schools, and chooses to look upon nature from his own standpoint: how far he has succeeded it would be well to leave the spectator to decide. The scene is laid in a plantation in the Southern States of America; a group of negroes is introduced reclining on the ground; one of them is singing to his own accompaniment on the national instrument. There is a very remarkable and sunny effect of light in the piece, and the figures are effectively though carelessly drawn; but in striving after originality, we are afraid the painter has overstepped the modesty of nature.

Space forbids a more detailed account of the works in this gallery. It will suffice to draw the intending visitor's attention to Mr. J. S. Lauder's 'Christ Walking on the Sea' (45); a small *replica*, by Sir Noel Paton, of his 'Pursuit of Pleasure' (46); 'Jewish Synagogue' (48), by W. Strykowski; a 'Landscape,' by G. Arnold (72); 'Scene from *Cymbeline*' (89), by P. F. Poole, R.A.; and minor works by E. M. Ward, R.A., J. Sterling, E. Nicol, A.R.A., &c. The collection is a very good one, and the undertaking merits success.

THE CHAPTER-HOUSE AT
WESTMINSTER.

A VERY proud position was occupied by the mitred abbot of Westminster, before the spoliation of the monasteries. Many a bishop was his inferior in wealth, in power, and even in rank. At no time can his dignity have been more conspicuous than when he sat installed in his noble Chapter-House. Of the carved work and tabernacle work of his stall, the rich tracery of its canopy, the grotesque impropriety lurking under its folding seat, we have now no relic or likeness. But the lofty hall, with its clustered Purbeck marble columns in the centre, is now so far rescued from the grip of the utilitarian school that we can form some indistinct idea of its former splendour. The world was shut out. There was no communication between the Chapter-House and the town or suburb of Westminster. The lofty windows, occupying almost the entire surface of six sides of the octagon, were ablaze with ruby and purple. Sculptured angels swung their thuribles on either side of the arched and pillared gateway, which led through a low passage, exquisitely adorned by the pious sculptors of the thirteenth century, to the great cloister. The mode in which this part of the structure is prolonged into the South Transept of the Abbey, so as to enable the abbot to make his sudden and stately appearance, not at the gate, but within the very heart of the Minster, is one of the peculiarities of the Abbey Church of St. Peter. No less reclusive, stately, and convenient, was the entry from the tower-cloister to the Chapter-House. A tree of Jesse ran like a vine round the mouldings of the arch, bearing quaint kings and grim little patriarchs. Beneath, the crypt, with its walls fifteen feet thick, indicates the more modest dimensions awarded by the piety of the Confessor to the Council-room of the Chapter, as compared to the stately proportions allotted by the second founder of the Abbey. A mark of the growth of the power of the Abbot of Westminster during the early Norman reigns, is afforded by this relic of the earlier building.

The arcades around the octagon beneath the sills of the great windows, have been painted at a later period than that which is indicated as the date of the building itself. Originally they may have been concealed by the stalls; but, towards the middle of the fifteenth century, the Revelation of St. John was illustrated by a series of paintings, in oil, on the walls, some very beautiful relics of which the care of the dean and his structural assistants have given to our view. Not only have these paintings been cleaned from the coat of whitewash which hid and protected them, but the stone has been indurated, so that their preservation for the future is assured. They are not *fresco* paintings, but oil-painting on the stone itself. The colours have stood remarkably well, where actual violence has been escaped—the gold of the *nimbi*, the crowns, and other adornments of the figures, is as fresh as if laid on last year. Beneath the various scenes, which are represented in most curious and literal detail, are descriptions or extracts from the prophecies, written in very fine black letter, on thick paper, with red capitals, cemented to the stone, and probably covered with the same coat of varnish as the paintings. Subjects in natural history were painted below—the idea seeming to be that of a consecutive series of things in heaven, things on earth, and things under the earth, or in the sea. The spelling is as quaint as the drawing—we can decipher the names of the "Ro" and the "Croceidyle." The heads of two of the angelic figures rise to the sublime. The restoration does the utmost credit to all concerned. We trust the funds requisite to fill the windows with stained glass will be forthcoming, although we hope that the treatment will be limited to *grisaille* and diaper. The Chapter-House ought to be seen, as far as possible, as it was intended to be seen by its original architect. No living artist has as yet shown himself strong enough to design figure-subjects for these magnificent window-spaces. The painful effect on the eye of filling lights of such large dimensions with ordinary transparent glass is very perceptible in the Chapter-House; but this is preferable to work like that at St. Paul's.

ART IN CONTINENTAL STATES.

PARIS.—The museums and Art-treasures of Paris have suffered less from foreign and civil war than might have been apprehended. The gems of the Louvre were sent for safety to Brest. The only picture-galleries yet opened are some of the French school: the *Salle des Sept Cheminées*, containing the large works of Girodet, David, and the other painters of the Empire; and the Great *Salle*, with the pictures of Greuze, and of Vanloo, Boucher, and the Louis XV. school. Also the new room containing the bequest of M. La Case, among them several small pictures by Watteau, which artists are diligently copying. The *Salon Carré* and the Great Gallery are still closed, with the *Galerie d'Apollon*, which suffered severely, and the *Musée des Souverains*. In the *Musée des Dessins* is placed a quantity of furniture preserved from St. Cloud, consisting of tables, *encoignures*, clocks, &c.—many of the best style of Louis XIV. The pottery and Sauvageot collection is also replaced.—The loss of the Library of the Louvre is incalculable. Its treasures had been removed to a secure place during the siege, but immediately after the armistice, orders were sent to its curator to restore them to their places, an order, unfortunately, too quickly obeyed, as they were included in the destruction of the Tuileries.—The *Hôtel de Ville* lost in its library the beautiful missal of Juvenal des Ursins, purchased by M. Firmin Didot for 60,000 francs (£2,200), and presented by him to the city. The library of the Arsenal had been doomed by the Commune, and its director and his assistant were among those sentenced to be shot, but the arrival of the Versailles troops saved them both. The 80,000 books were again taken down to the cellars where they had been placed before the siege, to save them from their dangerous proximity to the *Greniers d'Abondance*, which were burning for days; but fortunately the volumes escaped. The *Luxembourg* has not suffered, and some twenty pictures have been added; among others, P. de la Roche's 'Death of Queen Elizabeth,' which has not been shown for years—probably was packed away in the *Garde Meuble*. The porcelain-manufactory of Sèvres has escaped the fate of her neighbour, the beautiful Château of St. Cloud, now, with six hundred houses in the town, one frightful heap of ruins. With the exception of a few shells, no injury has been done to the building, and its contents were carried out of harm's way. Within the space of one week the whole of the Ceramic Museum, the valuable specimens of the manufacture, pictures, library, &c., were all packed and transferred to Paris. The last waggon-load only entered the gate as communication was closed, and the *employés* who had the charge of it were compelled to remain in Paris until the end of the siege. Much anxiety was felt as to the fate of the venerable, indeed, octogenarian, curator of the museum, M. Riocreux; for six months no tidings could be gained of him, and it was even reported that, emulating the example of Frederick the Great towards the artists of Dresden, he had been forcibly removed to the Berlin manufactory; but such proved not to be the case. He never left Sèvres during the siege, but, when ejected by the Prussians from the manufactory, he remained with M. Salvétat and others of the staff in the town, to watch over the safety of the workshops, until allowed by the Prussians to re-enter the building. There was left at Sèvres porcelain to the value of 350,000 francs (£14,000), which was not removed to Paris; unfinished pieces, such as required the *ornolu* mountings, which are all made at the manufactory, general "stock," &c. All these the Prussians cleared off as "*souvenirs*" of their occupation, leaving nothing but an enormous earthenware "*tinaja*," a Spanish vessel some 10 feet high, and a white Sèvres porcelain-vase of similar altitude, which was exhibited in 1867 as a triumph of modelling and firing. M. Riocreux is now busily employed in unpacking the cases from Paris. Happily few pieces have been broken, but the ceramic world has sustained a great loss, in the cup of Henri Deux ware of M. Utu Dorigny, which perished in the conflagration of the Rue du

Bac by the Communists. It was one of the finest specimens of the fifty-three pieces existing. The collection of M. Dutuit narrowly escaped a similar fate—having been sent for safety to the care of an antiquary in the *Quai Voltaire*, separated only by a wall from the flames of the *Rue de Lille*. The Palace of Fontainebleau was at a safe distance from the ravages of the insurgents, but was occupied during the siege by the Prussians. All the furniture, carpets, and state beds, the Gobelin tapestry and embroidered satin panels of the walls, had been previously removed. Not a chair was left for Prince Frederick Charles. It was given out that they had been sent to Paris, but they had been all secreted at Fontainebleau. The carved wainscoting was protected by planks of wood, and suffered no injury; and the *Galerie Henri II.*, with its gorgeous ceiling, carvings, gilding, and paintings, after the glorious designs of Primaticcio, are all untouched. The historic carp of the lake, however, were not left "unrequisioned." After the soldiers had eaten some thousands of these venerated and venerable fish, the Prussian Prince forbade their being caught, and the old white specimens, said to be contemporaries of the Valois, who made the journey to Paris for the Exhibition of 1867, are still to be seen in high health, disputing with the swans the pieces of bread thrown to them, as vigorously as their younger brethren. The furniture and works of Art are being re-installed in the palace, and soon all will be again in its place, leaving no trace of occupation by the invader.

MANUFACTURES.

FROM THE GROUP IN MARBLE BY
H. WEEKES, R.A.

THIS engraving is the last we have to give of the four smaller groups which are for the ornamentation of the Prince Consort Memorial. The three that have preceded it symbolise respectively, Agriculture, Engineering, and Commerce; and in each of these are four representative figures: Mr. Weekes has adopted, in his design for Manufactures, a similar number, according to the directions given to all the sculptors; but a limitation to four personal types, in dealing with a subject so comprehensive, affords an artist no opportunity of description; it confines him to bare allusion. The presiding genius, a female of small and delicate proportions, holds in her left hand an hour-glass, to show the importance of time to the artisan; while her right hand points to a beehive, significant of industry. On her left, his foot resting on his anvil, is a broad-shouldered worker in iron, with some bars of metal behind him: this figure is unquestionably the principal feature of the group; his back reminds one of the famous "Farnese" Hercules, though there is no exaggerated display of anatomy; and his strong muscular limbs and body are the development of physical power. At his feet, in a half-reclining position is a potter, who has brought to the meeting some beautiful objects of his Art-workmanship; and the fourth figure, that of a factory-girl—too well favoured every way, it is to be feared, to have been copied from nature—offering a web of cloth. Thus we have the three great industries of the country, the iron-trade, the textile and the fictile productions, fitly represented.

The disposition of the whole group is such as to render it less effective when engraved, than the others. Our artist found it difficult to find a point of sight taking in all the figures so that each might be well seen, without some appearance of confusion in the lines; but it is a fine work of Art, most honourable to Mr. Weekes, the sculptor; its merits must not be judged by our view of it.

ART-UNION OF LONDON.

THE prizes of the Art-Union were exhibited at the Gallery of the Institute of Water-Colour Painters during the latter weeks of August. The pictures, drawings, and sculpture were in number 113, of which 64 were selected from the Exhibition of the Society of British Artists, 20 from the Royal Academy, 7 from the Institute of Water-Colour Painters, 4 from the Society of Painters in Water-Colours, 2 from the General Water-Colour Exhibition, 2 from the Dublin Exhibition, and 1 from Edinburgh. The highest prize, that of £200, was 'Dr. Johnson at Rehearsal,' by D. T. White; those of £150, 'Moonlight on the Mountains,' Lynn Idwal, North Wales, A. Gilbert; and 'Old Canal Lock near Bishopstoke,' G. Cole: those of £100, 'War-News—Hostilities have Commenced,' G. Pope; and 'Town and Castle of Amboise on the Loire,' G. C. Stanfield: those of £75, 'Grandfather's Departure,' J. C. Waite; and 'Vessels off Tynemouth Bar,' Edwin Hayes: those of £60—three in number—'The Reproof,' J. D. Linton; 'St. Michael's Mount, from Marazion,' G. Cole; and 'Fishing Smack leaving the Harbour of Yarmouth,' the other prizes descending the scale, as £50, £45, £40, &c. The subject of the highest prize is a suggestion from Thackeray's "Georges," showing Dr. Johnson in the green-room of Garrick's Theatre in the act of acknowledging the courtesy of one of the actresses whom Garrick is about to lead on the stage. Both the doctor and Garrick are unmistakable portraits, and the general treatment is independent and forcible. 'Moonlight on the Mountains,' (64), by Gilbert, is really a very fine picture; the moon does not appear, but the light is so admirably managed as to show completely the grand details of the scene. 'The Old Canal Lock,' by George Cole, is a scene of another kind, but chosen, with excellent taste, for a display of firm and effective painting. In 'The Town and Castle of Amboise' (11), G. C. Stanfield, we see the exterior of one of the most interesting of the ancient *châteaux* of France, painted with all the artist's accustomed breadth and firmness; and in 'War-News' (59), G. Pope, the by-play between the lovers shows, as we may accept it, the commencement of the first quarrel. Among the minor prizes are many pictures of merit, and the water-colour works have been selected with more than usual discernment. We may mention two picturesque interiors by J. Nash; 'Distant View of Conway,' D. Cox, jun.; 'The Bridge and Campanile of S. Croce, &c.,' D. H. McKewan; 'On the Road between Cladish and Dalmally, &c.,' T. M. Richardson; with two by Edwin Hayes, &c. The principal prize appointed for 1872 is the marble group by C. B. Birch, which, it may be remembered, won a premium of £600 some years since; besides this there will be eight engravings of coast-scenery by Brandard, Cousen, Prior, and A. Willmore, after subjects by Cox, Fielding, and Prout; and certainly these views, which have been selected with taste and judgment, will form a set of engravings in interest and beauty inferior to none ever offered by the society. The Council is right in thus varying the works offered to subscribers; a large print necessarily involves the cost of a suitable frame, a matter of no little importance to some persons; whereas a handsome volume of engravings subjects the subscriber to no such outlay, and, comprehending as it must, numerous subjects, is, undoubtedly, as much appreciated as a single print—perhaps, as a rule, more so.

The subscriptions for the past year amounted to £10,171—a result really marvellous, when we call to mind the recent disturbed state of all our business-relations; and we most cordially join in the compliments paid to active advocates of the good cause of Art as far away as Constantinople, Barcelona, Queensland, South Australia, &c. We cannot help remarking on the want of knowledge displayed by the subscribers generally with respect to the distribution. It appears by the report that, besides the prizes determined through the medium of the ballot-box, other prizes are distributed, as bronze vases, busts



MANUFACTURES.

(THE ALBERT MEMORIAL, HYDE PARK.)

ENGRAVED BY H. C. BALDING, FROM THE GROUP IN MARBLE BY H. WEEKES, R. A.

LONDON, VIRTUE & CO



of the Princess Louise, chromolithographs, medals, &c.; and it has been asked when these were allotted. The answer to this is, that the drawing is continued on a second day at the offices of the Art-Union, and subscribers have the privilege of being present; but this is so little understood, that there is, as a rule, no attendance of subscribers. It will be remembered that some years ago pictures were selected by the officers of the society, and recommended to prize-holders. This measure worked admirably as to the quality of the works selected, but it has been discontinued, because, we may presume, prize-holders prefer choosing for themselves. A "committee of taste" cannot be expected to please everybody. The reserve fund amounts now to the large sum of £15,769.

THE CENTENARY OF WALTER SCOTT.

EVERY newspaper in the kingdom has published some details concerning an event that has made all Scotland wild with joy. A hundred years ago was the birthday of the great and good man who, though dead, yet liveth—whose works will endure as long as any language lasts; for they are read in every land throughout the world.

It well behoves the Scottish people to cherish his memory; but every country claims him; he belongs to us as much, or almost as much, as to them: his poems and stories are ours as well as theirs; for us there needs no translation—they were written in the Anglo-Saxon tongue, and, perhaps, nine-tenths of the people who speak it are, more or less, familiar with them. Time has not impaired their infinite variety; the characters depicted are not for a day, but for all time; they will delight our children's children, as they did our fathers and ourselves; more, they will be sources of instruction as well as pleasure for ages upon ages yet to come. The author was, and is, and will be for ever, one of the great chiefs among the benefactors of humankind.

It is not only as a great author that Scott demands the gratitude of the generations that succeed him—he was emphatically a good man—good in all the relations of life—consistent, upright, true: his precepts are those of virtue, and his example gave them weight. If he had been less conscientious he might have lived longer—longer, that is to say, on this earth; but the lesson he taught by his struggles in age will bear fruit as long as his memory endures. So many things have been said, and so well said, within the last few weeks concerning the author and the man, that, write as we may, we could but echo them. It would shame us, however, to be the only journal in the kingdom that offered no tribute on a shrine that it is not irreverent to term holy.

This grand commemoration has been held while many of his contemporaries and of his personal friends—not a few—yet live among us; there are witnesses in abundance whose evidence is not that of hearsay. Of his direct descendants, indeed, unhappily, none remain; the title he earned does not now exist, and the blood that stirs at Abbotsford is little of his; but there are thousands in and about Edinburgh who can recall him to memory and picture him to their children, if not in his prime, before age and trouble had so pressed down his faculties, that the mind preceded the body to the grave.

All glory to his name! Mankind honours, reveres, and loves him; and the tens of thousands who were not present at any of the "fêtes" have joined as heartily in the laudations uttered as the most enthusiastic of the auditors. England has responded to the "all hail" of Scotland, and the centenary has been celebrated in hundreds of thousands of homes where the uttered words have not been heard, but which have been none the less acceptable to the spirits of those who "rule us from their urns."

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—The newly-appointed chair of Professor of Chemistry has been filled by the election, on August 1, of Frederick S. Barff, M.A., whose chief opponent was Arthur Herbert Church, M.A., Professor of Chemistry in the Royal Agricultural College, Cirencester. Mr. Barff, we hear, was elected by a considerable majority; though Mr. Church's testimonials were of a very high order. Both gentlemen graduated at Oxford.

UNIVERSITY COLLEGE.—The classes in the Department of Fine Arts, established under the will of the late Mr. Slade, will meet on the 4th of October, under the direction of the newly-appointed Professor, Mr. E. J. Poynter, A.R.A.

THE WORKS OF CARRIER-BELLEUSE.—A collection of singular interest will be submitted for sale by Messrs. Christie on the 1st of November next. The sculptor, Carrier-Belleuse, holds a high position in Paris—perhaps the highest in his profession. Recent events in France compel him to some arrangement by which his finances may be recruited (it is so with many of the artists of that afflicted country), and he has resolved on disposing, in England, of a large assemblage of his works. They will be eagerly sought for by collectors, being of high merit and interest, although, generally, they are reductions, in *terra-cotta*, of his leading and most renowned productions: being comparatively small in size, they will suit Art-lovers who are not wealthy enough to purchase marbles. The collection will consist of about one hundred "lots," including copies of nearly all the productions of the accomplished sculptor, the *terra-cottas* being made and "baked" in his own establishment—in a great degree the work of his own hands—and existing only as single examples.

MR. NICHOLAS CHEVALIER, who accompanied His Royal Highness the Duke of Edinburgh during the greater part of his late voyage, has had the honour of submitting to the Queen the sketches he made for his Royal Highness to illustrate the journey. A large number of the artist's drawings and sketches made in New Zealand are now exhibiting at the Crystal Palace.

THE CERAMIC AND CRYSTAL PALACE ART-UNION.—We have made this society sufficiently known to our readers. The office is at 16, Great Castle Street, Regent Street, near the Circus; where nearly one hundred specimens of ceramic Art—"for choice"—are submitted to subscribers at the time of subscribing—a chance of a prize being also acquired: the prizes are distributed annually in the month of July. At a meeting of subscribers held at the great room, 9, Conduit Street, on the 30th of July, prizes to the value of £400 were accorded, several members of the committee being present—Mr. S. C. Hall in the chair, and Mr. E. M. Ward, R.A., moving the adoption of the report, which was written by Dr. Doran, F.S.A. The report was very encouraging: in the year 1870-1 there was a large addition to the list of subscribers; many of these were from the colonies; the agents also are increasing, and seem to act with much energy. The council objected to two of the works submitted to them, which were, of course, withdrawn—the constitution of the society requiring that all works shall be approved by the council.*

* In the course of his address Mr. E. M. Ward said, "the figures on the several vases were painted as well and as correctly as any that were imported from France; they were correct in drawing as well as in good taste, and generally excellent as Art-works."

The report expressed a strong opinion that the operations of the Art-Union had materially advanced the interests of ceramic Art. It will be our duty, from time to time, to notice the issues of the society.

RAFFAELLE'S LA VIERGE AU BERCEAU.

—A picture with this title has recently been exhibited at the Society of Arts. It was in the possession of the Cardinal Mazarin, who received it as a present from the Marquis of Fontenai-Marenil, ambassador to the Pope, Urban VII., who maintained that this example was the original work of Raffaele. It was lost for some time, and, according to the best authorities, has been found in Düsseldorf. It came there through the painter Kolbe, of Paris, who was appointed by Cornelius, Professor of the Academy of Düsseldorf. He procured it from a French family, whose name seems to be De Savon, according to a note found on the back of the picture, and it remained more than half a century in the possession of M. Kolbe, and afterwards in that of his widow. At her death it passed to M. Schreiner. This picture may be assumed to be an original. According to Felibien, Raffaele made the design of two pictures; one now in the Louvre, the other that in question; and gave them to his pupils to finish. The original drawing is in the possession of Her Majesty the Queen. Both pictures are larger than the drawing. It is obvious that when this picture was painted, the artist had not yet determined its dimensions, as we find small pieces of wood have been added at the top and bottom of the panel, probably to make it more symmetrical. The work on those pieces is evidently as old as the rest. If this were a copy only, a panel would not have been chosen to which additions were necessary afterwards. The dimensions are the same in both. But that exhibited at the Society of Arts is as fresh and beautiful as if just finished. M. Andreas Müller, Professor of the Academy of Düsseldorf, having most minutely examined it, says:—"This picture has undoubtedly a very high artistic value. It is certainly the one, lost for some time, which belonged to the Cardinal Mazarin. It is of much greater beauty than that of the Louvre. It is identical, even to the merest details, with the original drawing in the possession of the Queen, and of which the Düsseldorf Academy possesses a photograph. The treatment of the dresses is quite Raffaellistic, the body of the child, especially, is of such beauty of form as Raffaele only could have painted. The child of the Louvre picture, on the contrary, seems rather mannered, as far as one can judge from a photograph. Moreover, this picture is in excellent condition and has never been retouched." [We are indebted for much of our information to the *Kunsts Blatt* of Düsseldorf; the picture unquestionably bears out the criticism, and establishes the details.]

OFFICIAL REPORTS ON THE INTERNATIONAL EXHIBITION.—It is only due to the *Art-Journal* to protest here against a note appended by the editor, Lord Houghton, to Mr. Julian Marshall's article on "Engraving, Lithography," &c., reviewed in another column, as a portion of these "Official Reports." After remarking on the probability of the early extinction of line-engraving in this country, his lordship goes on to say—"At the present moment in this city the whole commerce in this department—which at one time was alone recognised as high Art in engraving—is in the hands of one Art-publisher," (the italics are our own), "and depends for existence on his liberality and sense of duty

to his profession." The inference to be drawn from this passage, which goes forth to the world with such high authority, is, that the line-engravers of England are supported by one firm of publishers only: yet it so happens that this very firm, the name of which it is quite unnecessary to mention, sends out very few pure line-engravings, the work of our countrymen. But surely Lord Houghton is not unacquainted with the *Art-Journal*, which, for more than a quarter of a century, has been, we hesitate not to say, the mainstay of the Art in England; producing works that have employed, with, perhaps, two or three exceptions, all the best line-engravers living among us, and still continues to employ them. Lord Houghton must at least have heard of such publications as *The Vernon Gallery*, and *The Royal Gallery of Art*, and could scarcely be ignorant whence they had their origin: to circulate, therefore, such a statement as he has done, shows either ignorance on the part of his Lordship, or injustice towards other enterprising publishers. We only repeat what many line-engravers have said to us, that, were it not for the *Art-Journal*, they would be very much in the condition of "frozen-out gardeners," so comparatively insignificant is the support they receive from *Art-publishers*.

OUR PUBLIC STATUES.—Experiments are being made to find suitable resting-places for these memorials. A cast of Mr. Noble's fine statue of Oliver Cromwell has been temporarily placed in the plot of garden-ground opposite Palace Yard: and another, of Brunel, the engineer, on the Thames Embankment, between Hungerford and Westminster bridges, and at a short distance from the statue of Sir James Outram. But who is to determine the fitness of the locality? we trust this will not be left to the taste and judgment of the right honourable gentleman whom the caprice of fortune has placed at the head of the Department to which is confided, for a time, the destinies of our public buildings and monuments. Whether it shall or shall not please the Legislature to place the statue of the "Protector" among those of kings and queens in the palace at Westminster, even Mr. Ayrton cannot inform us. The President of the Board of Trade states, with his usual clear-sighted wisdom, that the statue of Cromwell is an experiment to ascertain how Lord Palmerston or Sir Robert Peel (detestable achievements both) would look in the same place. One thing, however, is sure, that Mr. Noble's figure is a most admirable work, a better has not been executed by any modern sculptor, and there can be no doubt that if Cromwell is to be commemorated in bronze or marble, there is no living artist to whom the task could be confided with greater certainty of a successful and honourable result. If, as Sir J. Pakington informed the House, the statue "is intended for Manchester," we may envy that liberal and enterprising city its possession.

INCONGRUOUS ORNAMENT.—One great and crying evil of our present method of decorating London is the absence of anything like a sense of "keeping." One man designs a house, one a road, one a statue; but how they are to harmonize with each other is the business of nobody. Things excellent in themselves may be rendered absurd, or even odious, by this want of general design. A striking instance of such negligence has just occurred on the parapet of the Thames Embankment. Those of our readers who occasionally steam along the river are familiar with the lion's

heads, with mooring-rings in their mouths, that have been adopted as ornaments for the pilasters of the granite wharf-wall. Visitors to the newly-opened gardens, or passengers along the Embankment, will also have noticed the erection, within the last few weeks, of Mr. Vulliamy's dolphin lamp-posts on each of the stone pilasters. The lion's heads are bold and good. The lamp-posts, although the design is not suited for a long unbroken repetition, are also good. But the difference of scale is such as to make the juxtaposition of the two metallic ornaments, when seen from the river, extremely displeasing. The lion's head altogether dwarfs the dolphin standard—the dolphins make the former look disproportionately large. Fish above flesh—or at least sea-beast above land-beast—looks ill-considered and is out of taste. Did any one, responsible for the selection of the design, ever take the trouble to see how it would look in its place?—that is to say, to examine it from both sides?

THE STATUE OF SIR JAMES OUTRAM, by Mr. Noble, which for many weeks has stood, on the Thames Embankment, enveloped in something or other bearing not the slightest resemblance to the "martial cloak" of a warrior, is at length exposed to public view; Lord Halifax having undertaken the important duty of presiding at the unveiling on the 17th of August. The famous Indian general is represented as standing, quietly and self-possessed, on the battle-field: his right hand grasps firmly a sword, on which he leans; in his left he holds a field-glass to his breast, ready for instant application to watch and direct the war-storm. Several exploded shells are at his feet, with a dismounted gun, &c. The statue is a vigorous and manly figure, full of character well-defined: it stands twelve feet high, is cast in bronze, and is placed on a pedestal of the best Aberdeen granite, seven feet in height, and about fourteen feet square at the base. At the uppermost angles of the pedestal, groups of Anglo-Indian trophies are introduced with excellent and novel effect.

SGRAFFITO ORNAMENT FOR BUILDINGS.—A new method of architectural decoration is now being applied to the exterior of the new schools at South Kensington, which promises, if it answers expectation, to revolutionise our street-architecture. The grimy and gloomy aspect which stucco of all kinds assumes after a few years' exposure to the atmosphere of London, is one of the evils of the metropolis. Paint, indeed, restores the freshness of the first work of the builder, but to paint a house is no trifle. The cheap and effective method which is universal in South Wales has never found favour in London, although an annual coat of whitewash over all stuccoed buildings would cost little, and would brighten up the streets amazingly. Such, however, is not the plan to which we refer, and which is, for the first time, undergoing trial on the back of the noble building, from Mr. Waterhouse's design, that looks down on the visitors to the International Exhibition, from its airy *terra-cotta loggia*. The pilasters, friezes, and main features of the building are executed in carefully-pointed brickwork. Panels are recessed to the depth of a quarter brick, and spread over with a coat of the patent selenitic mortar (invented by Colonel Scott), which has the advantage of drying with great rapidity. On this, when dry, is spread a second coat of mortar, similar in its elements, but finer, and blackened with manganese. On this, in turn, is spread a third coat, yet finer, thinner, and of a tinted white. Decorative

patterns are traced on this surface, either by hand, or by the application of paper *formula*; and the designated parts are scraped out, leaving the white pattern relieved on the black ground. The effect of the few panels as yet completed is very happy. The durability is expected to be great; and it is to be hoped that it will not only be the durability of a sound weather-proof rendering, but that the black and white will preserve their tints uninjured, and will be only cleaned and freshened by the rain.

STATUE OF MICHAEL DE LA POLE, EARL OF SUFFOLK.—In the studio of Mr. W. D. Keyworth, 62, Buckingham Palace Road, is a statue of Michael de la Pole, Earl of Suffolk, and Lord Chancellor of England, A.D. 1383. It is a figure of heroic size, in Sicilian marble, and is intended to be placed in the new Town-Hall at Hull. It has become of late years customary for the sheriffs of Hull to present to the Corporation a statue of some eminent person connected historically or officially with the town. Thus Mr. Keyworth has already executed two such statues, those of Sir William de la Pole, the first Mayor of Hull, and of Andrew Marvell, both of which have been noticed in the *Art-Journal*. The present subject is presented in the robes of his high office, richly embroidered with fur, and confined at the waist by a girdle, with a pouch at the left side, according to the fashion of the fourteenth century. There is in the treatment of the figure a novelty, from which it derives much relief. The chancellor is supposed to be leaving court, and is engaged in conversation by some of those around him on subjects which may have officially occupied his attention. The weight of the body is borne by the left leg, while the right still rests upon a higher step, the descent being assisted by the right hand resting on a support. This is an agreeable departure from the set *pose* of high ceremony, in which it is too often deemed necessary to plant high dignitaries. The features are relaxed into a genial expression, though in some degree saddened, as if by a presentiment of evil days to come. The head is uncovered, and the features are young, though Michael de la Pole must at this time have been fifty years of age. The connection of the De la Pole family with the town of Hull fully justifies any commemoration of the name which the corporation and inhabitants could establish; for not only were the De la Poles eminent as merchants of Hull, but greatly distinguished among the merchant-princes of England. There is also in Mr. Keyworth's studio a bust of the Marquis of Westminster, on the success of which, as far as it has been carried, the artist we think is to be congratulated. The Marquis wears the volunteer uniform, and the general treatment is extremely simple. There is not, we believe, any bust of him, this being the first time he has ever sat to a sculptor. As the work is only yet in the clay, and the sittings are at present suspended, it is premature to say more of it than, that even in its present state it is very striking as a likeness.

MESSRS. COX AND SONS afforded us the opportunity of minutely examining the very splendid and costly Bible recently presented by the Church of England Sunday Schools of the United Kingdom to her Royal Highness the Princess Louise, on the occasion of her marriage. The binding in which the book (as a jewel in its mounting) is enshrined, is a very perfect specimen of the bookbinder's and silversmith's art. The sides are of vellum diapered in gold, with tooling of appropriate devices, and enclosed

in a mounting of silver, perforated with foliage, set with jewels, and enriched with scroll wire work, having gems for the flowers. The sides are strengthened with applied mouldings, and united to the back by continuous silver hinges. The back is also of silver gilt, moulded into a very elegant form, with plates at top and bottom to protect and conceal the actual sewing of the printed sheets, and is adorned in *repoussé* work with the sacred monogram, the title and date in ornamental characters, with foliage and jewels in appropriate settings; and in the lower part with niches, beaten in the silver, containing the Princess' initial entwined with her coronet and the ancient Ship which is borne on the shield of the Duke of Argyll for the Lordship of Lorne. The composition is united and completed by tabernacle-work, mouldings, and foliage. The whole is of mediæval character, beaten by hand out of silver plates, and is a good example of the skill and thought that can be expended on works of such moderate dimensions, and that are required to make them works of Art. The work was designed by Mr. S. J. Nicholl, architect; and executed by Messrs. Cox and Sons, of Southampton Street, Strand.

NEW COURTS AT SOUTH KENSINGTON.—The new courts at the South Kensington Museum, which display, at present, only vast blank red gables to the passengers on the Brompton Road, and are gradually edging Mr. Woodcroft's Patent Museum into the gutter, will form a remarkable feature of a group of buildings which is annually assuming more and more importance. The estimates passed the Commons, unquestioned by any of the furious advocates for economy where they have no share in the expenditure, owing to a lucky blunder of the chairman of the committee. There can, therefore, be no doubt that we shall see the design of these courts fairly carried out. They are intended to receive objects too colossal to find room in any other part of the museum. The Sanchi Tope will be erected in one, and the magnificent Portal of Sant Iago, which has been so imperfectly presented to public view hitherto, opposite the entrance of the museum, in the other. The courts are each 120 feet long, 60 feet wide, and 90 feet high. They are of twin structure, being divided by an arcade, supporting a gallery communicating with the other galleries of the museum. At the height of some 60 feet a row of highly ornate cantilevers supports a balcony that runs entirely round, from which a view is obtained of the court below. A row of windows opens on this balcony; but the principal light is derived from a curved ceiling, panelled in dead glass. The effect, as at present apparent, is most promising. But it will be necessary to deaden the glass in the vertical windows, which will otherwise greatly interfere with the illumination derived from the roof. As simple lofty chambers, designed, and very appropriately designed, for the display of very large objects, these new courts are, as far as our knowledge goes, quite without either rival or precedent.

VICTORIA EMBANKMENT.—The garden on the Thames Embankment between Charing Cross and Blackfriars has been opened to the public, and gay dresses and bright faces may be seen wandering over the fresh gravel, and looking with wonder at an attempt to make people happy, *gratis*. The seats are much to be commended, except for their disproportionate height, which is such as to destroy the repose they would otherwise afford to women, children, and four men out of every five. They must

have been designed by some abnormally long-legged person. Turf and trees cannot fail to be charming in the very interior of London. But the method, to which we objected as soon as the work was commenced, of raising unmeaning mounds to shut out the squalor of the land-ward premises, is an unquestionable mistake. These mounds are planted, and when the trees and shrubs have grown, and when the leaves are on them, they will serve as a screen to the people in the garden. But it is inconceivable that the premises in question should be left in their present disreputable condition. The erection of the bank, however, is a bar against their improvement. The proper thing would be to level the banks—artificial hills are always absurd—and to build an arcade at the back of the Garden. A charming winter-walk would thus be given to the metropolis; a convenient cover might be afforded to the premises, and a row of shops or stalls would render the undertaking lucrative as well as ornamental. At the same time the fine old water-gate, by Inigo Jones, which now looks so absurd, up to its knees in the bank, could be properly restored. Either it should be raised some 8 or 10 feet, or a proper flight of steps, with side walls of appropriate masonry, should be built so as at once to display and to utilise it. With tumble-down back-premises, large spaces of unoccupied building-land, sham banks, and buried gateway, the Board of Works has done all in its power to spoil what, in spite of it, is one of the brightest spots in London.

MUSEUM OF PRACTICAL GEOLOGY.—A new edition of the Catalogue of the contents of this institution has recently been published. Since the first edition appeared, in 1855, the Museum collection has been so largely increased—and as a consequence has been re-arranged—that a new Catalogue was absolutely necessary. This has been almost entirely prepared by Mr. Rudland, Assistant-Curator; but a most valuable addition to it, is in an Appendix, by Mr. George Maw, of Benthall Hall, Staffordshire, a practical potter, and a recent contributor of numerous specimens of raw materials employed in the manufacture of pottery of various kinds: it is to the description and use of these that Mr. Maw has limited himself, chiefly in a tabular form: he sets forth also the localities in which the clays are found. The Catalogue is extensively illustrated, and cannot fail to be specially useful to manufacturers and collectors.

MR. ALFRED ROGERS, of Maddox Street, the son and successor of the most famous wood-carver of this century, who still lives (an octogenarian), exhibits a large number of his own works, and those of his venerated father. Those who can estimate this beautiful and attractive class of Art, will do well to visit the establishment and examine them. They consist of brackets, jewel-cases, miniature-frames, picture-frames, boxes, and so forth, exquisitely designed and carved; in many instances so ably, that the works of the son are seen advantageously beside those of the father.

CIVIL LIST PENSIONS.—Among the names which appear in a recently published list of Government pensions, is that of Mr. Warwick Brookes, "in consideration of his talent as an artist." Can any of our readers tell us who this fortunate gentleman is? for we confess never to have heard of him.

MR. FOLEY, R.A.—We are happy to state that this gentleman has returned from Hastings so far improved in health, as to be able to resume the labours of his studio.

REVIEWS.

BRITAIN'S ART-PARADISE: or, Notes on some Pictures in the Royal Academy, 1871. By the EARL OF SOUTHEK. Published by EDMONSTON AND DOUGLAS, Edinburgh.

It is a rare occurrence to find a peer of Great Britain employing his pen as a critic of the works of our painters: yet this is what the Earl of Southesk has essayed in a modest pamphlet of between forty and fifty pages. His lordship has arrived at the conclusion that our artists "are, year by year, doing less justice to themselves and less to the public:" and there is no doubt he will find many who agree with him. Some of the reasons he assigns for the inferiority of modern to ancient Art, are:—"False ideas in Art; False ideas in morals; Cynical indifference to real fame; Want of respect for Art and for the intellect of the public; Flattery of the fancies of the day as a matter of trade; Haste and Carelessness; Contentment in the use of bad materials; and persistency in the conventional misuse of them. Above all,—Forgetfulness that an inner spirit, as well as an outer form, subsists in all Art-work, and that unless the first is created in truth and beauty, the latter can be endowed with but little of either. Common sense (which is truth in homely guise) is set at naught, and the 'fitness of things' is disregarded or despised."

In opposition to this list of serious charges against our artists, we must offer one in their favour, if anything venial may be said in the way of condoning false or bad Art, or that which is presumably so. Lord Southesk accuses painters of "want of respect . . . for the intellect of the public:" we may mistake his meaning, but, supposing the phrase is intended to convey the idea of the intellect as applied to taste and judgment in Art-works, it may be questioned whether the *public*, employing the word in its most comprehensive sense, knows anything at all about it. And how could it be otherwise? seeing that nine-tenths of the community have never made Art a study, even in its grammar. Artists paint works that are likely to find buyers, and endeavour to accommodate themselves to the taste of their customers. It is matter of deep regret that it should be so; but until the public has been taught to discriminate between good and bad, real and fictitious, Art, this must ever be the case. The fault lies less with the painter than with his patron. The question, however, is too wide for discussion in this place.

Lord Southesk is evidently an ardent admirer of the works of the old masters, and trying those of living artists by the touchstone of the past, he finds them wanting in almost every excellence he sees in the former: the comparison may not be quite fair, nor reasonable, taking times and circumstances, and other matters, into consideration. Arguing from his stand-point he unquestionably proves his case against some of the leading pictures in the late exhibition of the Academy; and though we could not adopt as our own the whole of his strictures, it must be admitted that his lordship brings to bear on his critical remarks no inconsiderable amount of taste, judgment, and discriminating knowledge of Art. His pamphlet may be read instructively both by painters and their patrons: its severity is not unmingled with kindness of feeling.

GESCHICHTE DER PLASTIK. VON DR. W. LÖBKE. LEIPZIG, VERLAG VON E. A. SEEMANN.

The interest commonly felt in the subject of this work, and the admirable manner in which the book is placed before the public, entitle it to a place of mark in the catalogue of Art-histories. The first edition was published in 1863; and in prefacing this, the second, edition, the author says, that the favourable reception which has been accorded to the former has induced him to bring forward another edition. By those to whom the book is in anywise known it will be found how much improved it is as to fulness of detail and completeness of treatment, especially in those portions devoted to the

consideration of the antique. The number of illustrations in the first edition was 231, but the additions have necessitated an augmentation of the number to 377, all woodcuts after drawings of perfect accuracy—indeed, it would almost appear that the draughtsman has ventured to improve some of the early Greek and Mediæval compositions. Be that as it may, the illustrations give a double value to the written matter, for even written descriptions of diversities of styles never satisfactorily enlighten the artist; and the more elaborate and minute they are, the more hopelessly they embarrass the amateur. It is not necessary, however, briefly to go over the oft-told tale of the birth and infancy of sculpture, but it may be useful to point out how the relations of the Art in different countries and at different periods are signalized. It is not the multitude of illustrations that instruct us on the main points it is desirable to consider, but the judicious selection and careful apposition of materials that define styles and epochs.

The plan of the work opens with a chapter on the sculpture of India, which is followed by an essay on that of Egypt. We have then examples of the well-known sculptures of Nineveh, and may remark the great step made in the animal forms contained in some of these works, while it is observable that the human figure, for a lengthened period in the early times of Greek Art, is still modelled with a decided leaning towards the styles of Nimrud and Persepolis. Nor do we recognise a perfect emancipation from Assyrian and Persian influence until we arrive at the end of the sixth, and the beginning of the fifth, century before the Christian era, as shown by our own statue of Apollo, by Canachos, in the British Museum. After this we are gradually led up to the brightest era of Greek sculpture. The second volume opens to us the sculpture of the early and later Gothic periods, referring to the cathedrals of Bamberg, Strasburg, Freiburg, Gloucester, Nuremberg, Augsburg, Esslingen, Westminster Abbey, &c.; after which is considered the Italian Art of the twelfth and fourteenth centuries, with examples of the beautiful works of Nicola Pisano, and Giovanni his son, Pietro Tedesco, Niccolò Aretino, and the works of others at Venice, Naples, &c. The commencement of the fifteenth century introduced a new era, with the rejection of the traditions under which the artists of the earlier times had worked. Francesco Squarione went to Greece in order to collect materials as the groundwork of study, and Brunellesco and Donatello visited Rome with the same view, and we know to what account they turned their experience. This, we may say, brings us down to the time of Ghiberti, who, falling in with the feeling shown in the Baptistery gate of Andrea Pisano, at Florence, began his in 1403 and finished it in 1424. In dwelling on Italian Art, all works of any degree of prominence are mentioned, as are also those of Germany, among which we were much interested in the account given of the Nuremberg artists, Dürer, Vischer, and others, who stand apart from the common current. The work ends with Canova, and a brief review of sculpture since his time; the whole constituting a history of sculpture complete, intelligible, and comprehensive.

ART PAST AND PRESENT. A Few Words to English Artists on the State of Art in this Country. Published by W. RIDGWAY.

It is not an easy matter for any writer about Art, whatever faculties he may possess for the office of teacher, to gain the attention of artists, as a class. They are not amenable to instruction, if the lessons inculcated are not in accordance with their views, or opinions, or tastes. Generally an artist works in the groove he has made for himself, or which seemed natural to him; and it is very difficult, nay, almost impossible, to move him out of it; nor is it to be supposed that the anonymous author of this pamphlet will be able to effect what many previous writers have failed in accomplishing when attempting to change the character of English Art; even were it in all cases to be desirable: of this we are by no means sure. Art is ordinarily the reflex of a nation's mind,

expressing its ideas, feelings, and habits; and it is scarcely to be expected to go beyond this.

With the exception of landscape-painting, the author considers British Art at a very low ebb. "Glancing round our annual exhibitions of pictures," he says, "we see (with the exception of some few men whom it would be invidious to name) that, in compositions demanding high expression or original treatment, either utter inability to touch the ideal is apparent; or, as in most cases, a forced and theatrical effect takes the place of real power. In portrait-painting, which during the last century has obtained great excellence amongst us, although the flesh-tints and colour of hair are represented with a wonderful regard to truth, the attitude and adjuncts of the picture (so to speak) proclaim how dwarfed is the imagination by a servile fidelity of imitation of whatever may be good or bad. Portraits are seldom seen where the face is a study." And further on, after denouncing the painters whom he assumes to be led by the public; and the public, who follow the leading of ignorant Art-critics; he asks, "Are our artists utterly without any spirit of their own? Are they so far divorced from their Art and influenced by the prevailing Mammon-worship, that they care not what their work is, so long as it can command a good figure? Public taste, at a particularly low ebb just now, must be pandered to, or else success is doubtful. Private patronage delighting in inferior Art, is eagerly sought for. Common subjects, vulgar portraits, these please popular taste. Once an educating power, Art is now but an instrument of ministering to the insatiable demand for pleasure."

Admitting that there is but too much of truth in these strictures, yet it is undeniable that when a really good picture, whoever may have painted it, comes before the public, it soon finds a purchaser: Art-patrons are not blind to excellence, nor slow in seeking it out, and securing it. The advice of our anonymous author to artists is—and it is not unworthy of their notice—"Let them educate their patrons, not be taught and guided by them. Let them show that the true spirit of Art is not quite dead, that something yet remains to be done by those who are able to do it. Let the education, not the amusement, of the people, alone be the noble aim they set before them. Men who have the power and understanding should not fritter away their energies." The writer's aim throughout the pages points to the development of sacred Art in its highest manifestations; but the tendency of our age is altogether in the opposite direction.

OFFICIAL REPORTS ON THE VARIOUS SECTIONS OF THE INTERNATIONAL EXHIBITION OF 1871. Edited by the Right Hon. LORD HOUGHTON. Fine Arts Division, Part III. Published by J. M. JOHNSON AND SONS.

What may be the contents of the two preceding Parts of these Reports we have no means of judging; for Part III. only has reached us, and that through the courtesy of one of its writers. It includes a paper on Engraving, Lithography, &c., by Mr. Julian Marshall; one on Wood-Engraving, by Mr. T. J. Gullick; another on Photography, by Lieut.-Colonel Stuart-Wortley; and a fourth on Architectural Designs, Drawings, and Modelling, by Mr. T. Roger Smith. Mr. Marshall's report is scarcely more than a brief history of his subject; he seems to have found but little in the Exhibition worthy of reference. But to this paper, the editor, Lord Houghton, has appended a note which, certainly, concerns ourselves; and, therefore, we have given it prominence in a preceding page.

Mr. Gullick follows much in the wake of Mr. Marshall, but enters somewhat more into the specimens of wood-engraving now at South Kensington. His remarks are discriminating and judicious; but he deplores that contemporary Art is so slenderly and inefficiently represented in the Exhibition. Col. Stuart-Wortley considers the display of Photography of 1871 a "marked advance on any previous International Exhibition; in the two points on which the future status of photography principally must depend." He alludes, first, to the more earnest seeking after Art

as seen in the treatment of subjects; and secondly, to the extreme importance of the improvements shown in the new processes by which permanence will be given to the photographic print, and greater economy and simplicity secured in its production.

But by far the most comprehensive and relevant report is that on the subject of architecture by Mr. T. Roger Smith. It is thoroughly practical and to the purpose; and is worthy of perusal by the profession. Architecture has its own special organs among our contemporaries, and we must leave it to them to discuss the views embodied in Mr. Smith's contribution to these Official Reports.

NOBLE LOVE, AND OTHER POEMS. By COLIN RAE-BROWN. Published by W. SKEFFINGTON.

This unpretending volume of poems rises far above the level of what is usually considered good poetic composition. The story of "Noble Love" is very simple: the hero, "a child of charity," is taken into the counting-house of a rich London merchant, with whose only daughter he falls in love, and who returns his attachment. But the young lady, unknown to herself, had been betrothed, when a child, to the heir of goodly acres adjoining her father's estate. The discovery is made when Edith comes of age; and Evander, the type of "noble love," leaves her and his country at once, to seek his fortune in a distant land, where he accumulates vast property with the sole object of presenting it to her in the shape of a

"stately Doric Pill whose walls
Have sheltered thousands whom the waves of life
Threw back upon its strand—as helpless wrecks
Unfit to battle longer with the storm.
Such was the ending of Evander's dream,
And such the Noble Love to Edith given—
Such is the history of a Life well spent,
Emblazon'd in a deathless Heraldry!"

The poem deals less with the plot of the story, than with thoughts and reflections on the age in which we live, associated with some very beautiful descriptions of nature. Its whole tone is high, and its language both elegant and powerful. It is appropriately dedicated to the Baroness Burdett Coutts, as "exemplifying a phase of English Charity."

Many of the minor poems in the volume are, in purity of sentiment and refinement of feeling, in no way inferior to "Noble Love": "The Light of the Word," "The Scottish Emigrant," "Outsiders," "Five Hundred," a tale of the sea, with others, are most creditable to the heart and the head of their author. The book will add another leaf of laurel to the chaplet already worn by Mr. Rae-Brown, whose "Dawn of Love," and other poems, published some time ago, passed favourably through the ordeal of public criticism.

MY SCHOOL DAYS IN PARIS. By MARGARET S. JEUNE. With Illustrations. Published by GRIFFITH AND FARRAN.

This pretty volume, which will much interest old and young, is got up with the excellence that characterises the publications of Messrs. Griffith and Farran. The contrast between French and English school-life is drawn with a pen steeped in loving memories of the past; but the reader must not imagine that this is a reliable picture of school-life as it exists in every French school. The author's lot was cast not only in a pleasant first-class Protestant pension, that had the advantage of being conducted by gentle and refined ladies, who mingled pleasure and instruction together, but the pupils were more carefully selected than scholars generally are; the elements were well blended; one class drew forth the best tendencies of the other, and if there were "black sheep," they were kept out of sight! But we cannot accept this picture of "school days in Paris" as a type of French, or, indeed, of any schools. It is the exception, not the rule; but the volume is cheerful, agreeable, and useful, and we should welcome and enjoy another from the same pen.

